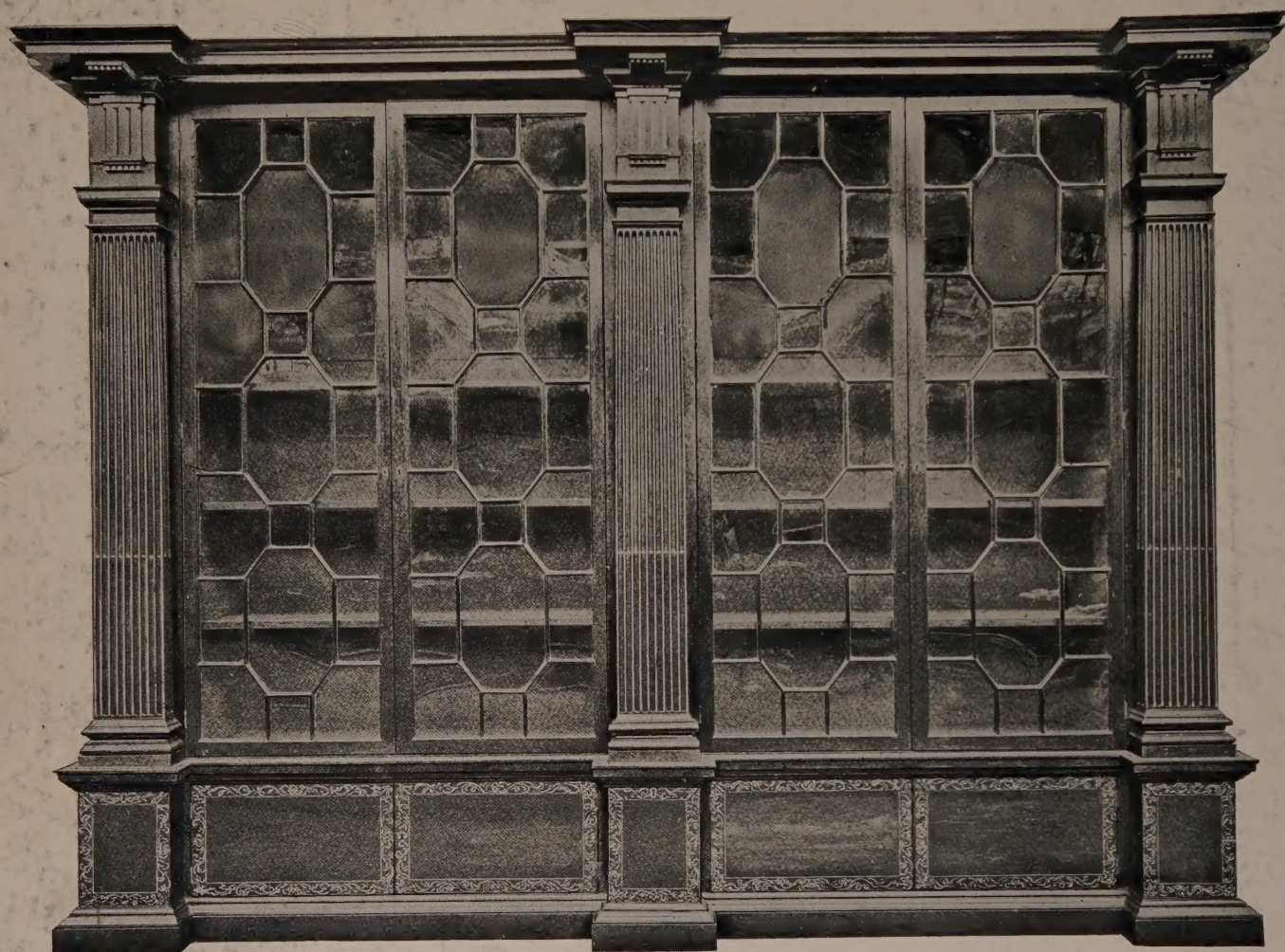


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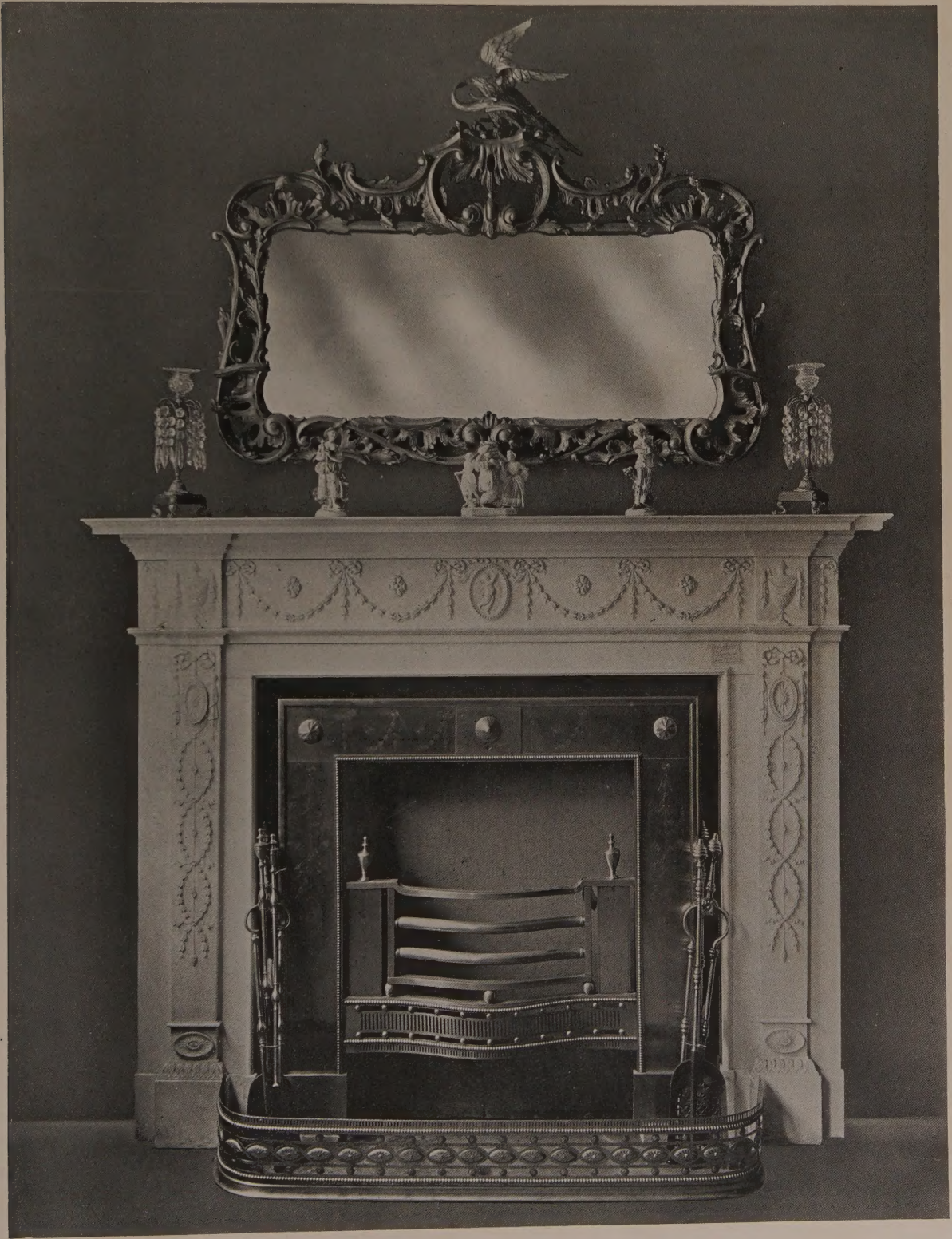
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
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THE address of THE CONNOISSEUR MAGAZINE is 95, Temple Chambers, Temple Avenue, London, E.C. All communications should be addressed to THE EDITOR OF THE CONNOISSEUR, or THE MANAGER OF THE CONNOISSEUR, as the case may be, at the above address. Telephone 1546 Holborn.

The Editor will be glad to consider contributions, which must be accompanied by photographs or other illustrations, from expert writers on connoisseur subjects. All communications intended for publication in the magazine must be typewritten, and the name and address of the author must be written on the MS. itself, as well as on the covering letter. Every care will be taken of MSS. sent in for consideration, and those found unsuitable will be returned if accompanied by a stamped addressed envelope, but the Editor will not be responsible for any loss or damage which may occur.

THE CONNOISSEUR is published on the 1st of every month. The Annual Subscription for twelve monthly numbers, post free, is 16s. Cheques and Postal Orders should be made payable to THE MANAGER, OTTO LIMITED, and crossed CUTTS & CO.

The Editor is always glad to receive suggestions from readers of the Magazine, which will receive earnest consideration.

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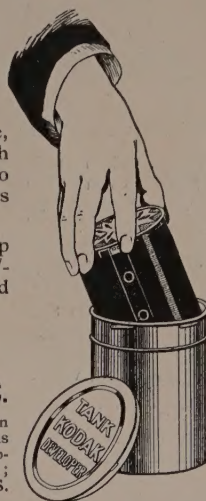
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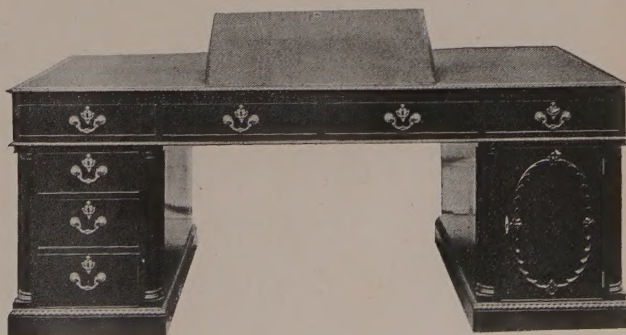
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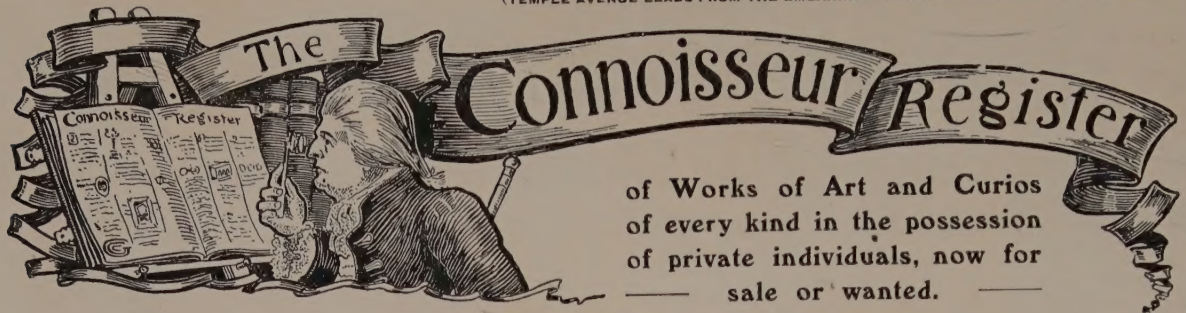
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All replies must be inserted in a blank envelope with the Register Number on the right hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, 95, Temple Chambers, Temple Avenue, E.C.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

For Sale.—Old Copper Pot—Still. Photo. sent. [No. R3,585]

For Sale.—Memories, Remarque Artist's Proof, on vellum, by Frank Dicksee, etched by Herbert Dicksee, published at 6 guineas. Price in walnut frame, £4 4s. [No. R3,586]

For Sale.—Suit of Chain Armour, very fine and perfect condition. [No. R3,587]

For Sale.—From private party in the Hague (Holland), Genuine Old Cabinet, inlaid with tortoiseshell marqueterie in and outside. 60 guineas. [No. R3,588]

Wanted, Proof Engravings after Sir David Wilkie, R.A. State price. [No. R3,589]

Collector has old Japanese Prints for sale. Bargain. [No. R3,590]

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Six Fine Old Chippendale Chairs, loose seats. £25. [No. R3,600]

Choice Old Worcester Tea and Coffee Service.— 13 guineas. [No. R3,601]

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Early English Portrait.—Charming young Lady, by Tilly Kettle. 30 in. by 25 in. 100 gns. [No. R3,605]

Old Jacobean Carved Oak Staircase, very fine, with panelled side, in excellent preservation, for sale. Price £250. Write for particulars. [No. R3,606]

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Windmill's Longcase Clock, walnut case, keeps good time, in good preservation. Seen any time. [No. R3,609]

Old Masters, good copies of, for sale.—Reynolds' Age of Innocence (£8); Infant Samuel (£10). [No. R3,610]

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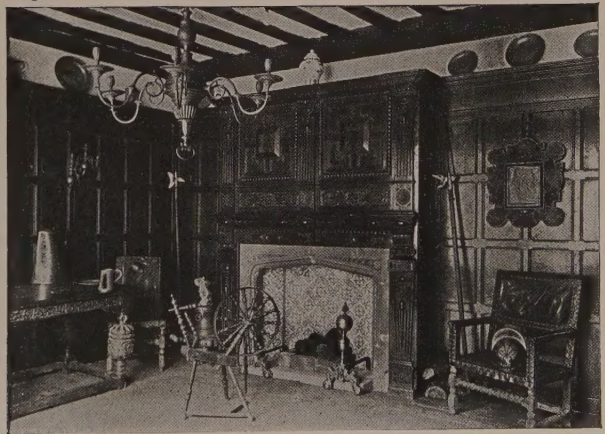
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V.

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(Edited by J. T. HERBERT BAILY).

Editorial and Advertisement Offices : 95, Temple Chambers, Temple Avenue, E.C.

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J. C. VICKERY

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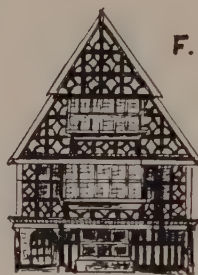


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September, 1909.—No. xcvi.

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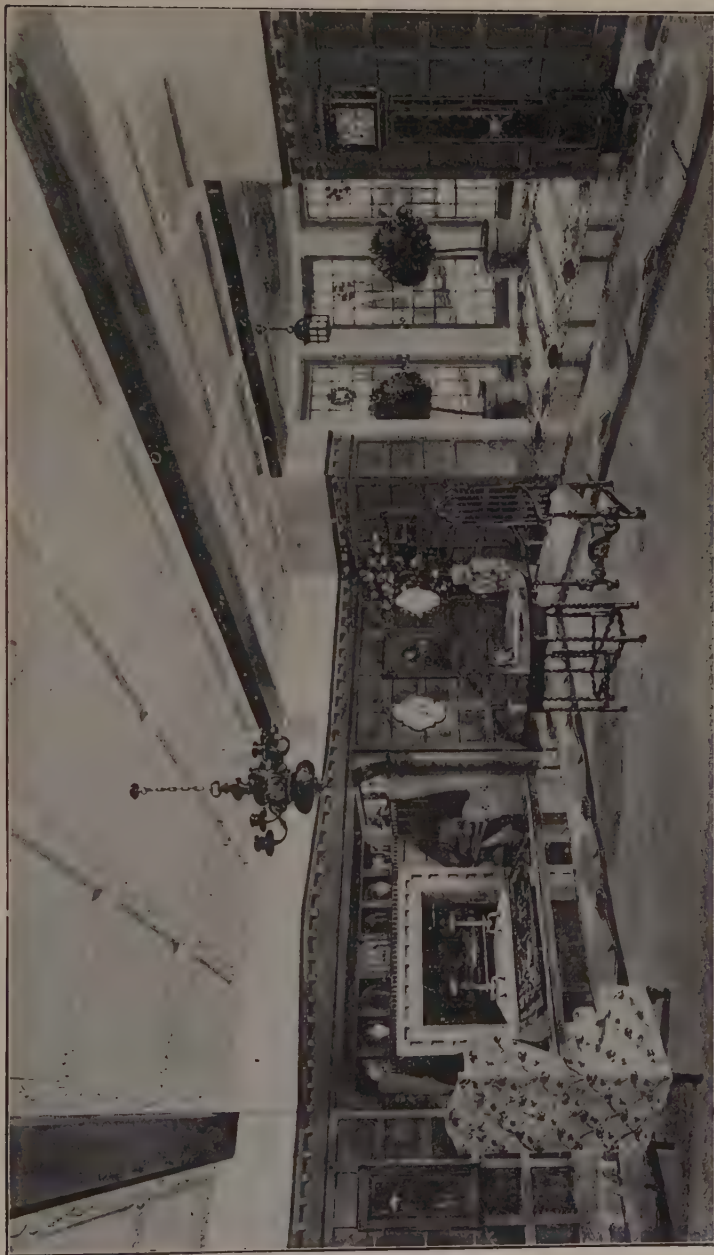
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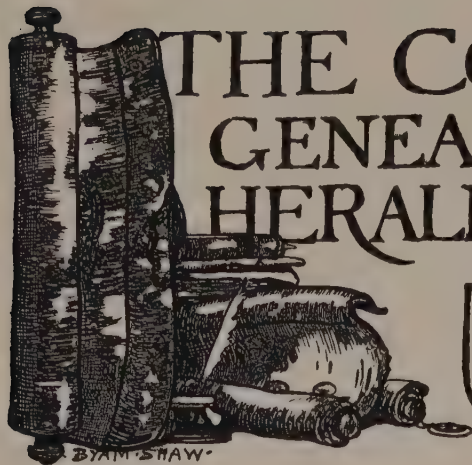
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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Only replies that may be considered to be of general interest will be published in these columns. Those of a personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Answers to Correspondents

59 (Kettering).—The George Villiers, Duke of Buckingham, whom Pope in his *Moral Essays* describes as having ended his life

"In the worst inn's worst room, with mat half hung,
The floor of plaster and the walls of dung;
On once a flock-bed, but repaired with straw;
With tape-eyed curtains never meant to draw;
The George and Garter dangling from that bed,
Where tawdry yellow strove with dirty red,"

was the second holder of the title, being the eldest son of George Villiers, of Brokesby, Co. Leicester (created Duke of Buckingham and Earl of Coventry by letters patent issued by James I.), and his wife, *née* Lady Katherine Manners, only daughter and heiress of Francis, 6th Earl of Rutland and Baron de Ros. Like his father he enjoyed, for some years of his life at any rate, the confidence of the Royal house of Stuart, and was one of the five members of the famous Cabal ministry in the reign of Charles II. He occupied a notable position among the *beaux esprits* of his day, and few of his contemporaries could equal him in wit. By his dissolute and profligate life, however, honour, reputation, and landed estates all passed from him, and, though the poet's lines are somewhat exaggerated, he died a penurious death at the house of a tenant after a few days' fever from a chill consequent upon a fox chase. He

Heraldic Department

married Mary, only daughter of Lord Fairfax, the Parliamentary leader, but left no issue.

62 (Arundel).—Sir John Chandos, of Radborne, was one of the original Knights of the Garter at the foundation of the order. The estate of Radborne, in Derbyshire, came into the family by virtue of the marriage of his great-great-grandfather, Sir John Chandos, with Margery, daughter of Robert de Ferrars, Lord of Egginton and Radborne. This family was of the same stock as Sir Roger de Chandos, Sheriff of Herefordshire, and governor of the castle of Hereford, whose ancestor Robert de Chandos came from Normandy with the Conqueror.

64 (Washington).—Edward Veazey, planter, of "Cherry Grove" and "Essex Lodge," Cecil County, Maryland, U.S.A., was the third son of John Veazey, of the family of Vesey of "Wickes," Essex, derived from the family of Vescey, or Vesey, of "Hintlesham," Suffolk, who purchased a tract of land in Maryland, U.S.A., on 1st April, 1687. The maiden name of his wife, Susanna Veazey, is not recorded. Their only son John was born 12th February, 1701, and married on 4th May, 1777, Rebecca Ward, having issue Edward, who inherited "Cherry Grove," and whose grandson was Governor of Maryland 1836, 1837, and 1838, John Ward, William, Thomas Brockus, who succeeded to "Essex Lodge," and Rebecca.

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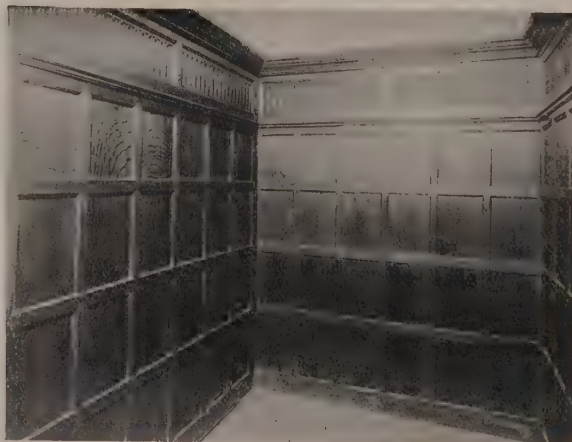
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THE HOLY FAMILY

BY ANTHONY VAN DYCK (1599-1641)

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Pictures

The Collection of Pictures of His Imperial Majesty the German Emperor By J. Kirby Grant

THE Royal Gallery of paintings by the old masters in Berlin, which is now to be seen in the splendidly arranged Kaiser Friedrich Museum, was founded in the early half of the nineteenth century. In 1830 King Frederick William of Prussia nominated a Commission of the greatest experts on the art of the past then living in Berlin, and entrusted them with the task of selecting from the treasures stored up in his palaces of Berlin and Potsdam a large number of works by the old masters, which were to be added to the then recently created public collection. This Commission removed from the royal palaces whole waggon-loads of important pictures, and devoted their attention particularly to the paintings of the early Italian and German Schools, and to the Dutch masters of the seventeenth century. These pictures, together with the magnificent Solly collection, formed the nucleus of the present gallery, and their places on the empty walls of the royal palaces were forthwith filled with copies and works of minor importance.

Under these circumstances it was

only quite natural that the general public imagined all the important works of art—or at least all the pictures of real significance—to have been taken from the royal collections, especially as the King himself had in no way interfered with the work of the Commission. But if we consider that the Commission worked in 1830, at a period when 'cold classicism ruled supreme in art, and when Genelli's uninspired large cartoons were considered to rank among the world's masterpieces, we can well imagine

that the Commission set little store by the delightful examples of the French eighteenth-century school, of which Frederick the Great was led by his admirable taste to form so unique a gathering. With the exception of two comparatively unimportant little paintings by Watteau, which are now at the Kaiser Friedrich Museum, the hundreds of fine eighteenth-century pictures were left untouched. Nor is it very surprising to find that the King was left in the undisturbed enjoyment of the numerous examples of the art of Lucas Cranach and other early German



PRINCESSE TALMONT

BY J. M. NATTIER

masters, which had been brought together by his ancestors.

For the discarding of these historically interesting works an explanation is easily found in the fact that the early German Schools have only in comparatively recent years received the serious attention of art historians and students. It is far more difficult to account for the exemption from the wholesale removal of quite a multitude of strikingly fine canvases by Rubens and other interesting examples of various schools of the fifteenth, sixteenth, and seventeenth centuries—a mistake which has since been rectified, thanks to the generosity of the present German Emperor and the King of Prussia, which has enabled the gallery to acquire at least some of his finest pictures, notably the early Rembrandt and a fine Rubens.

The circumstances here briefly stated, and the knowledge of the fact that Charlottenburg was looted by the Austrians and Saxons in 1760, when many French pictures were carried off or ruthlessly destroyed, account for the impression prevalent down to the last years of the nineteenth century, that few, if any, important French masterpieces of the eighteenth century were left in the royal palaces. Moreover, this school was held in such slight esteem, that the German art historians of the 'sixties and 'seventies were practically unanimous, after some brief and mildly patronising remarks on Watteau, to dismiss the rest—Lancret, Pater, Fragonard, Boucher, and even Chardin—in a few contemptuous lines, which is scarcely surprising when we consider that the art of Velazquez was then considered of small account when compared with that of Murillo! But the inevitable reaction set in when a number of the wonderful *fêtes galantes* pictures collected by Frederick the Great were shown to the Berlin public on the occasion of the Crown Prince's silver wedding in 1883; and quite a sensation was caused at the turn of the century, when a small selection of these pictures were lent by the German Emperor to the great Paris Exhibition of 1900. The true extent and magnificence of the treasures of pictorial art which are still distributed over the royal palaces were, however, only realised quite recently, when the "Paintings by the Old Masters in the possession of His Majesty the German Emperor and King of Prussia" were fully dealt with in a superbly illustrated folio publication, edited by Paul Seidel, with the assistance of Wilhelm Bode and Max. J. Friedländer.*

* *Gemälde alter Meister im Besitze Seiner Majestät des Deutschen Kaisers und Königs von Preussen*, edited by Paul Seidel, with the assistance of Wilhelm Bode and Max. J. Friedländer. (Berlin: Richard Bong, 24 parts at 5 mr.)

The carefully selected pictures comprise seventy-two large excellent photogravure plates, and 128 half-tones that leave nothing to be desired for clearness.

The historical study of the gradual growth of the collection from its inception under Joachim I. to the death of Frederick II., whose successor did not inherit the great King's passion for art, is from the pen of Paul Seidel, whose collaborators have divided the task of describing the pictures in the light of modern research, Dr. Friedländer dealing with the early German and Netherlands Schools, and Dr. Bode with the Italian, later Dutch, and French pictures.

The history of art at the Court of Brandenburg can only be compared with the art in the neighbouring provinces. The poor soil of Brandenburg was not favourable for any kind of important artistic development. The inhabitants had to work hard for their living, and it was only centuries after the Hohenzollerns had become the rulers that the poor country was able to produce an art of its own. All we know about the early efforts of the Electors of Brandenburg to foster art is their desire to decorate the churches which they built and supported. The oldest of the altarpieces is a triptych now preserved in the Hohenzollern Museum. This highly interesting work, in which Dr. Friedländer has recognised the hand of "Meister Berthold" (or Berthold Landauer), who may be called the founder of the Nuremberg School, and the ancestor of Albrecht Dürer, was painted for Frederick I., the first Elector of Brandenburg, and was preserved in the chapel of Kadolzburg. It came to Brandenburg as a present from the parishioners of Kadolzburg to the then Crown Prince, Frederick William. The first Elector himself, and his beautiful wife Elsa, figure upon it as donors. Apart from this picture, all knowledge of the early developments of art in Brandenburg is confined to such information as may be gathered from references in contemporary chronicles and records of occasional orders given to some eminent painter for a portrait of some member of the reigning family.

The Renaissance in German art in the first half of the sixteenth century naturally also bore fruit in Brandenburg, especially under the protection of Joachim I. and his son, Joachim II., whose brother, Archbishop Albrecht of Mayence, was one of the most famous art patrons and collectors of his time. His features are recorded in a little panel representing *St. Erasmus*, in the manner of Lucas Cranach, which is preserved with its companion (*St. Ursula*) in the royal palace at Berlin. Of the vast commissions entrusted to Cranach, both by Joachim I. and Joachim II., we shall have to speak later on. Further east, Joachim's



THE DANCE

BY ANTOINE WATTEAU

cousin, Duke Albrecht of Prussia, founded an art centre at Königsberg, but the many wars that were fought in these unfortunate eastern provinces caused nearly all the pictures to be destroyed, or to be dispersed over all the world. The successors of Joachim II. do not appear to have fostered the fine arts in their lands. A new impetus was given to the growth of the collection under the Great Elector, who, at the early age of eight, whilst slow at everything else,

instructed his London agent to make a purchase at the sale of Sir Peter Lely's collection, which was held a year or so after the court painter's death. The only German artist who appears to have worked for the Great Elector was Michael Willman (born at Königsberg, 1630), of whose activity a proof remains in a floridly overcrowded allegorical composition. But, on the whole, Frederick William preferred to employ Dutchmen, especially for the purpose of having his



BLIND-MAN'S BUFF

BY NICOLAS LANCRET

showed a marked talent for painting. At the age of fourteen he was sent to Leyden to continue his studies. The impressions there received account for his very marked predilection for Dutch art, which induced him later not only to purchase many works by the Dutch masters, but to employ many of them at his own court. He was in constant communication with the Amsterdam dealers, Joannes de Renialme and Gerrit Uylendorp, the latter of whom on one occasion sent him a whole consignment of forgeries purporting to be works by the great Italian masters. The discovery not only led to a law action, but confirmed the Great Elector in his predilection for Dutch art, where he felt on safer ground.

On another occasion it is on record that he

own features portrayed for presentation to other rulers and friends. The best of these portraits is one by Govaert Flinck, preserved in the Berlin Palace.

Frederick I. took no active interest in art, and the growth of the collection during his reign was entirely due to a legacy left to him by Louise Henrietta of Orange. Nor did his successor, the stern "soldier-king," William I., inherit the Great Elector's taste for the art of painting, or encourage any leaning towards it in his son, Frederick II., the Great, during whose reign the royal castles were filled with the treasures which now constitute the importance of this wonderful collection. Brought up under a rigidly severe military discipline which amounted to positive cruelty, this young prince, perhaps in a spirit of reaction or revolt,

The German Emperor's Collection of Pictures

became a passionate admirer of French *esprit*, French literature, and the elegant, light-hearted art of the painters of the *fêtes galantes*, whose work so admirably reflects the artificial, pseudo-arcadian life of pleasure led by the French court and society of the eighteenth century.

Frederick the Great's friendly relations with Voltaire have passed into history. His passion for French art is testified to this day by the vast number of masterpieces by Watteau and his followers which decorate the walls of the royal palaces. And just as his inability

brush entirely to love, and not to history, allegory, and scripture. It was only later in life, when he had become satiated with the paintings of the *fêtes galantes*, that he turned his attention to the masters of the late Renaissance in Italy and Flanders, and confessed, again in his favourite tongue, that

*"Jeune, j'aimais Ovide,
Vieux, j'estime Virgile."*

Frederick II. began his purchases of French paintings before he ascended the throne, when he filled



FÊTE CHAMPÊTRE

BY J. B. PATER

to attract to his court the leaders of French thought caused him to bestow his royal patronage upon men like La Mettrie and the Marquis d'Argens, whose scurrilous writings and systematised immorality had led to their expulsion from their native country, he had to be satisfied, in the sphere of art, with the services of Antoine Pesne, who can scarcely be placed in the first rank of contemporary French painters, although some of the many pictures from his brush in the palaces of Berlin and Potsdam prove him to have been an artist of considerable talent. Frederick's admiration for his court painter is expressed in a French poem—the Great King always showed marked preference for the language he had so assiduously studied—in which he exhorts him to devote his

the walls of his castle of Rheinberg with works by Watteau, Lancret, Pater, De Troy, Cazes, Coypel, Van Loo, Boulogne, Chardin, Boucher, and Rigaud. For a long time Count Rothenburg made purchases of works of art for him in Paris, and secured for him, among other things, Pater's two masterpieces, *Moulinet* and *Dance at the Garden Pavilion*, and some Watteaus, together with a few forgeries of pictures purported to be by the great Italian masters. Throughout his life, Frederick II.'s correspondence with his agents proves that the forger's craft flourished then as it does now. There are constant recriminations about doubtful pictures, overcharges, and so forth. Watteaus were manufactured for him by the score, when it became known that his agents were

searching for them. On one occasion Mettra made him pay 60,000 livres for two Madonnas by Raphael and Correggio, painted on marble (*sic*), which arrived, moreover, broken to pieces. In 1761 Gotzkowski, another dealer, sent him a whole consignment of worthless copies after the Italian masters, about which the Marquis d'Argens, who appears to have been wholly ignorant in matters of art, had reported

Lancret type," and requires pictures by Rubens, Van Dyck, etc. In the following year Darget negotiated for him the purchase of Correggio's *Leda*, which is now one of the treasures of the Kaiser Friedrich Museum. The only pictures mentioned in a letter to his sister in 1756, in which he states that he has already one hundred pictures in his gallery at Sanssouci, and expects fifty more from Italy and



THE DECLARATION OF LOVE

BY J. F. DE TROY, 1731

to the King in terms of enthusiastic praise. Frederick himself, even if he probably lacked the expert knowledge needed to distinguish an original from a clever imitation, had excellent taste and very decided views. Thus, in a letter to one of his agents, he remarks: "The paintings by Lemoine and Poussin may be quite nice for experts; but to say the truth, they strike me as very ugly: the colour is cold and unpleasant, and I do not like the conception."

The change in Frederick's taste, which made him cease acquiring French pictures and devote himself with the same energy to other schools, seems to have occurred about 1754, in which year he expressly states in a letter that he has had "enough of the

Flanders to complete this gallery, are the *Leda* and other works by Italian masters.

In times of peace and of war, from the day of his youth to his old age, Frederick the Great pursued his collecting hobby, although towards the close of his life the state of the exchequer and lack of space on the walls of his palaces curbed to a certain extent his eagerness to add still further to a collection that had already assumed enormous proportions. With his death the history of the growth of the royal collection comes to an abrupt close.

Although the last in order of date, the pictures of the French School in the German Emperor's collection must be given honour of place, owing not only to

The German Emperor's Collection of Pictures



FREDERICK THE GREAT AT THE AGE OF THREE, AND HIS SISTER WILHELMINE, AFTERWARDS
MARGRAVINE OF BAIREUTH. BY ANTOINE PESNE

their numerical preponderance, but even more to their artistic importance. The list begins with Pierre Mignard, the painter *par excellence* of the pompous age of "King Sun," who himself is here depicted on a prancing steed, a figure of Victory or an angel hovering above his head with a laurel wreath. A very similar portrait of Louis XIV., showing the same strange combination of rococo wig and Roman armour, is at the Palace of Versailles. In its most accomplished form, the chilling classicism of that age, which drew its inspiration not from nature but from Ovid and from Roman sculpture, is represented

by two canvases by Louis de Boulogne, of whose less gifted son's art the palaces hold seven examples, including a *Mars and Venus* with sporting amorini, in which we find a glorious Botticellian *motif* enfeebled by constant repetition through the ages. *The Bath of Bathsheba* is undoubtedly the finest of the five pictures by Jean Raoux, who, whilst still following the despotically imposed Italian tradition, began in some of his paintings to devote himself to scenes from daily life.

To the period of transition from the century of allegory and pompous posing to that of the *fêtes*

galantes belong also François de Troy and his son Jean François de Troy. Both of them were still devoted to mythological composition, but the father excelled in portraiture, as is testified by his excellent painting of an actress in the part of Sophonisbe, dated 1723; whilst his son displayed his gifts best in his scenes of elegant life. To this category belongs, despite its somewhat harsh colour, the important *Declaration of Love*, painted in 1731, a well disposed and carefully wrought piece, which is particularly remarkable for the exquisite rendering of costumes and accessories. It is by far the most important of this artist's seven pictures in the Imperial collection.

We now come to the group of pictures by Watteau and his followers, the like of which is not to be found in any of the world's collections. Frederick II. was particularly anxious to adorn his palaces with the best productions of Watteau's brush, and his agents were lucky in obtaining from M. de Julienne the famous sign painted for Gersaint in eight mornings after the master's return from England, in 1721, the year of his death; and other works of unrivalled importance. Indeed, even leaving aside that epitome of Watteau's genius, known as *L'Embarquement pour Cythère*, all the thirteen examples in the Emperor's palaces date from the master's best years, when perhaps the consumptive's presentiment of the shortness of the span allotted to him spurred him to restless and feverish activity, and made him pour out the wealth of his poet's soul in visions of inimitable beauty—visions of a world of joy and love and aloofness from sordid cares that are yet tinged with a strange sadness. This haunting sadness seems to have escaped the Goncourts in their otherwise admirable summing up of Watteau's art:—

"The great poet of the eighteenth century is Watteau. His work is filled with the elegance of a world beyond human ken—the dream creation of a poet's mind. From the staff of his brain, spun from his artist's fancy, woven with the web of his young genius, a thousand fairy flights wing their way. He drew from his imagination enchanted visions, and an ideal world beyond the comprehension of his age; the kingdom he built up was Shakespearian. Oh theatre staged for how desirable a life! Oh! propitious land! woods, the retreat of lovers, fields resonant with music, groves where echo loves to dwell! Arbours garlanded with flowers, wildernesses remote from the envious world, touched by the magic brush of Servandoni, refreshed with fountains, peopled with marble statues, where quivering leaves make a chequered shade! By suns of what apotheosis are you lighted? What lovely gleams sleep upon your

lawns? What deep and tender and translucent greenery has strayed hither from Veronese's palette? Garden shrubberies of rose and thorn, landscapes of France set with Italian pines! Villages gay with weddings and coaches, decked out for feast and holiday, noisy with the sound of flutes and violins as they lead the procession to where, in a Jesuit temple, Opera weds with Nature! Rural stage where the curtain is green and the footlights flowers, where French comedy steps on to the boards and Italian comedy capers! Enchanted isles, cut off from land by a crystal ribband, isles that know not care or sorrow, where Repose consorts with Shadow! Who are these who come slowly sauntering along paths that lead to nowhere? And these, resting on their elbows to gaze at clouds and streams? . . ."

In the *Embarquement*, which is the elaborated and far more complete version of his "diploma" picture now at the Louvre, Watteau has given the supreme expression of all the vague yearning of his soul. It is in an absolutely perfect state of preservation. The pendant to it—the *Arrival at the Island*—is a clumsy imitation of Watteau's style by an inferior hand. Almost as fine as the *Embarquement*, and especially remarkable for the perfect rendering of the atmospheric landscape setting with its vanishing distances, is *L'Amour Paisible*. The Netherlandish derivation of Watteau's art, which is so apparent in his technique, is particularly noticeable in the *Shepherds*, a somewhat earlier picture in which the protagonists do not belong to the master's world of imagination, but are as real in their rusticity as the dancing and carousing peasants of Teniers and Ostade. In the very beautiful *The Dance* and *The French Comedy* an unusually large scale is adopted for the figures. The dainty and winsome little maid in the former picture has inspired a contemporary poet to the lines which appear under an old engraving of this picture:

"Iris c'est de bonne heure avoir l'heure de la danse,
Vous exprimez déjà les tendres mouvements,
Lui nous font tous les jours connaître à la Cadence,
Le goût que votre sexe a pour les instruments."

Not all the Watteaus in the Emperor's collection are as well preserved as the ones so far enumerated. In *The Love Lesson* the pigment has suffered to such an extent that the whole surface appears furrowed and wrinkled. *A fête champêtre* has been so liberally restored that it has completely lost its charm; the figures are hard, the landscape lacking in atmosphere. *The Bridal Procession*, an unusually crowded but nevertheless splendidly arranged composition, has again cracked all over, except in the charmingly touched-in heads; and although these cracks have been skilfully filled by Prof. Hauser, the picture in



FRA SISTO DELLA ROVERE

BY BERNARDINO DE' CONTI

its present state shows more of the restorer's work than of Watteau's original paint. Another important piece is the *Dance in the Garden Pavilion*—a variant of which is in the Dulwich Gallery. *Gersaint's Sign*, cut into two halves without the balance of the two parts of the composition being materially affected, is not only one of Watteau's most masterly achievements, but takes a unique position among his later works

of both painters' finest performances. It is questionable whether any collection in France can boast of Lancrets of such excellence as *Le Moulinet*, *Blind-Man's Buff*, and the *Assembly in the Garden Pavilion*; or Paters that can rival the admirable *Fête Champêtre*, the *Assembly by the Fountain*, and the *Soldiers before an Inn* and *Soldiers on the March*, which are so close an approach to Watteau as to justify the conclusion



THE BAPTISM OF CHRIST

BY LUCAS CRANACH

as the only instance in which the creator of a fanciful world reverts to realism.

More extensive still than the list of Watteaus is the representation of the master's followers, Lancret and Pater, who took from him the subjects and types, without ever seizing the true inwardness of his noble art, or rivalling him as regards colour and quality of pigment. It would serve no purpose here to enumerate the twenty-six Lancrets in the German Emperor's collection, or the thirty-nine examples of Pater, who, perhaps owing to his closer relationship with Watteau as his pupil, approached a little more closely to his spirit, although even he appeals by the suggestiveness of his incidents rather to the lower instincts than to the purer æsthetic feeling. Frederick II. certainly managed to obtain possession

that they were begun by the master, and finished after his death by Pater.

The intimacy and homely charm of Chardin's famous companion pictures *La Pourvoyeuse* (dated 1738) and *La Ratisseuse*, replicas of which are in the Liechtenstein Gallery in Vienna, form a pleasing contrast to the artificial atmosphere of these minor painters of the *fêtes galantes*. Somewhat of a curiosity, owing to the fact that the figures are life-size in scale, is the same master's *Lady Sealing a Letter* of 1733. *Le Dessinateur* is closely related to the *Card-Castle* of M. Henri de Rothschild's collection, and probably painted from the same model.

Space does not permit to enumerate the bewildering number of Antoine Pesne's pictures in the Kaiser's palaces, although special mention should be made

The German Emperor's Collection of Pictures

of the historically important group of *Crown Prince Frederick II. with his sister Wilhelmine*, in which the future soldier king is depicted at the age of three with a large drum, as though the military spirit were already active in him in his tender years. The art of Pesne can only be studied in this collection, which contains practically his life work. He was born in Paris in 1683, studied first under his father and his uncle de la Fosse, went to Italy in 1703, and was much influenced in Venice by Andrea Celesti. He was called to the Berlin Court in 1710, and became First Court Painter to Frederick William I., with an annual pension of 1,000 thalers. From that date to his death at a mature age he continued to devote his diligent and able brush to the service of the Prussian Kings.

Of other French painters represented at Potsdam, Sanssouci, and Berlin, it is only necessary to mention Hyacinthe Rigaud, Nattier, whose portrait of *Princesse Talmont* is a particularly pleasing example of his decorative portraiture, Quentin La Tour, Boucher, Van Loo, and—one of the few acquisitions of more recent days—a replica of David's *Napoleon I. on Horseback* at Versailles.

Comparatively few German and Dutch pictures of any importance have remained in the Imperial palaces. A portrait of Dürer by himself, with an inscription which gives not only a wrong date for his death, but professes to represent the master in 1503, is merely a copy of the Prado portrait of 1498. More interesting is the signed and dated *Caritas*, or rather a Virgin and Child, with angel, by Hans Baldung Grien. But the strength of this section lies in the ample representation of the Cranachs, father and son, who from their picture factory in Wittenberg supplied the North German Courts with numberless portraits, altarpieces, mythological, historical and hunting subjects. In view of the wholesale turn-out of Cranach's workshop—it is on record that on one occasion sixty copies were ordered from one portrait for the Court of Saxony, such portraits being used much in the manner of the medals in Italy—and of school copies being sent out with the master's signature, the winged serpent, it is exceedingly difficult to establish the authenticity of many of these pictures as the master's actual handiwork, especially after 1520, when the factory was in full swing. But there can be little doubt that the firmly drawn portrait of a lady, with a chain and girdle composed of the letters B and S, which was formerly ascribed to Dürer, is an authentic work by the elder Cranach. The initials have led to the supposition that the portrait represents Barbara of Saxony. A portrait of Joachim I., signed in the correct manner and dated 1529, is presumably from

the same hand, although the costume appears to be studio work.

By the younger Cranach is a portrait of Joachim II. in sumptuous attire, which is apparently based upon the study from nature in the Dresden Gallery. *The Baptism of Christ*, which bears the date of 1556, is a typical instance of the naïve treatment of scriptural subjects in German art at a time when Italy had long discarded all traces of the primitive conception of art. The crowded group gathered on the bank of the Jordan (which the artist with characteristic disregard of geography makes wind its course past Wittenberg), includes portraits of Luther, Melancthon, the elder Cranach, Joachim II. and his wife, and Joachim and George of Anhalt. Even more striking as an instance of the manner in which German art became permeated with the Renaissance spirit before it had attained to classic freedom in the rendering of the human form, is Cranach's deliciously quaint and naïve, if ill-drawn, *Judgment of Paris*. The artist's ingenuousness is the more remarkable, as over half a century had passed since Botticelli had painted his *Primavera* and his *Birth of Venus*, to which this *Judgment of Paris* bears the same relation as the *Reclining Nymph*, of about 1525-30, does to Giorgione's and Titian's marvellous renderings of Venus. The retrogressive character of Cranach's art becomes even more apparent, if one compares his *Adam and Eve* in the German Emperor's collection with Van Eyck's figures on the shutters of the Ghent altarpiece, which stand at the very dawn of Northern art. Childish anatomy, combined with dainty elegance, is again to be noted in the fairly late half-figure of *Lucretia*. There is far more action and dramatic feeling in the *Passion Scenes*, forming part of the series of which a few have gone to the Kaiser Friedrich Museum. *The Judgment of Paris* belongs to a series of upright panels, which also include the *Bath of Bathsheba*, *David and Goliath*, and *The Judgment of Cambyses*. The only other German works of note are three portraits by Holbein's follower, Barthel Bruyn.

There is no need to dwell upon the numerous large allegories, pastorals, mythological pieces and pictures of the Chase painted by the Dutch followers of the academic tradition at Utrecht, and by such Flemish artists as Boyermans, Willebouts, Rombouts, and Ryckaert for the decoration of the Great Elector's and the early Prussian kings' palaces. Only few Dutch pictures have remained that represent the art of the Rembrandt School and of the "small masters," and chief among them is one of Rembrandt's earliest works depicting *Delila betraying Samson*. It was painted in 1628, and thus being one of the master's earliest pictures, shows the weaknesses of his

immature style, with a clear indication of the promise of his great future. Rembrandtesque in character is also Jan Livens's portrait of *Sultan Soliman*, and in a less degree Govaert Flinck's *Bathsheba*. One of the treasures among the Dutch pictures is a small equestrian portrait of a youth by Thomas de Keyser, similar in type to the pictures at the Dresden and Frankfort Galleries. There are also some interiors with peasants by Molenaeer, an early picture of two smoking women by Jan Steen, and a showy portrait group by Netscher.

It is surprising that quite a number of important works by Rubens and Van Dyck have remained in the Imperial palaces. In the case of the former the majority of the subject pictures, such as the *Birth of Venus*, the *Venus and Adonis* (which is almost identical with the canvas at the Hermitage), the *Nessus and Deianeira*, *Christ triumphing over Death and Sin*, and the *Four Evangelists* (formerly ascribed to Van Dyck), are studio works after the master's designs, and with evidences of his own handiwork in the finishing touches. Entirely by Rubens's own hand is the very beautiful *Mother and Child*, which is so *genre*-like in conception that it can scarcely be accepted as a *Virgin and Infant Saviour*; a signed portrait of *Augustus*, which belongs to a series commissioned by Frederick Henry of Orange from Rubens, Hoeck, Janssens, and Terbrugghen; the delicious *Holy Family of the Work Basket*, a copy

of which is at the Vienna Museum; and a large brilliant sketch of the *Finding of Romulus and Remus*.

Most of the Van Dycks belong to his early youth, when he was either still working in Rubens's studio or was at least entirely under his influence. A picture of *A River God* is a fragment cut out of one of these early works. Of great importance, as showing the mastery to which Van Dyck had attained at the early age of sixteen, are the two paintings of the *Virgin Mary* and *Christ*, which may be dated with a fair amount of certainty, since they correspond with the apostle series painted by him in 1615-16. A few years later in date is the *Head of a Man at Prayer*, which is marked by great breadth of modelling. Both the *Five Children of Charles I.* and the *St. Jerome* can only be accepted as studio works; whilst the charming little nude *Skating Boy* is certainly not by Van Dyck.

The few Italian pictures at the Sanssouci Palace are almost without exception from the Solly collection, and include, besides an important profile portrait of Sixtus IV.'s nephew, *Fra Sisto della Rovere*, by Lodovico Moro's favourite portrait-painter, Bernardino de' Conti, a signed *Madonna*, by the Veronese Paolo Moranda; the *Decapitation of St. John*, by Girolamo Romanino; *Christ at Emmaus*, by Francesco da Ponte, Jacopo Bassano's son; and a *Madonna and Saints*, which Dr. Bode ascribes to Carletto Veronese.



THE JUDGMENT OF PARIS

BY LUCAS CRANACH



The Montgolfiers

By Mrs. F. Nevill Jackson

"BALLOONS occupy senators, philosophers, ladies, everybody"—this remark, made by Walpole concerning aeronautical experiments in England, applied with equal force to such matters on the Continent, and it is interesting to note the mark made by this popular craze on the china fans and other bric-a-brac of the latter half of the eighteenth century. Joseph Michel Montgolfier was born in 1740, being one of a large family; his father was a paper manufacturer. Joseph ran away from school at the age of seventeen, and after various adventures was found and brought home, and again handed over to his professors and set to study theology, which was most distasteful to him. He found a treatise on higher mathematics at this time, and became enthusiastic on this subject; his calculations and study led to practical experiments

in pneumatics, and he invented several machines for the improvement of the manufacture of paper, which were used in a separate establishment, as his father would have none but the old methods.

The inventor of anecdotes has not failed to supply a story, in which a shirt airing before a fire became buoyant through being inflated with hot air, and thus supplied the idea to Montgolfier of aerial navigation by means of the inflation of a bag with gas or lightened air, but in reality his close scientific study led Montgolfier to his discovery.

There is an interesting print which shows him in his study contemplating a picture of Gibraltar, which was at that time being besieged. "Gerait-il donc impossible que les airs oppressent un mozen pour pénétrer." Thus we see the idea that the balloon



[Photo. Géniaux]

should be used in warfare was almost simultaneous with the discovery of aerostatics.

The two Sèvres teacups and saucers which are shown in our illustration are elaborately painted with scenes in which military men are manipulating the Montgolfiers, as they were then called, and on the handsome pendant, set with paste jewels, a well-defined parachute is seen hanging below the balloon.

By 1783 the two brothers were working together, the younger, Etienne, having given up architecture to join the paper business of his father. The similarity of their tastes and studies, and their passionate devotion to each other, made their experiments for perfecting the balloons of immense value. On June 5th, 1783, a public exhibition was given at Annonai, when a balloon of silk lined with paper, of 110 feet circumference, was sent up with perfect success.

In the following September an exhibition was given before the court at Versailles, and later the same model was used, a basket being attached containing animals, which, after an ascent, returned to the ground unharmed. The idea that the air was conquered appealed ecstatically to the imagination of the courtiers, and Pilâtre de Rozier and the Marquis d'Orlandes

volunteered to be the first travellers in an unattached balloon. This adventurous ascent was made at the Château de La Muette with complete success, and in the following year Joseph Montgolfier became the third aeronautic traveller.

A small medal was struck by means of a subscription, under the direction of M. Faugaes de Saint Fond, to commemorate the ascent at Versailles—a specimen now in the house of Madame de Seigne, in Paris, shows portraits of the two brothers in profile; another medal of the same design, but larger in size, was issued to commemorate the ascent at the Château de La Muette.

The brothers were made correspondents of the Academy of Science. Etienne was decorated with the Order of St. Michael, and Joseph was given a pension of 1,000 francs, while their father was ennobled. Louis XVI. gave 40,000 francs for the purpose of further experiments; these were being carried out when the Revolution put an end to all such useful work. Though active experimenting was no longer possible the brothers continued their work calmly through all the turmoils of that stormy time. Etienne was several times saved from arrest through the devotion of his workpeople, who adored him, but the



SÈVRES TEACUPS AND SAUCERS, PENDANT, TOBACCO-BOXES, ETC.

[Photo. Géniaux]



MAN ON HORSEBACK

BY T. DE KEYSER

In the collection of H.I.M. the German Emperor

The Montgolfiers



FANS

[Photo. Géniaux]

Terror had a disastrous effect upon his mind, and he died in 1799.

Joseph survived his brother eleven years, and during that time improved his balloons, and invented many useful mechanical appliances, especially connected with hydraulics. He wrote little, his best known works being: *Discours sur l'Aerostat*, published in 1783; *Memoire sur la Machine Aerostatique*, 1784; and *Les Voyageurs Aerieus*, 1784.

In these days of specializing in collecting early ballooning would make an excellent theme for the small collector. The prints, both French and English—for Lunardi, the Italian, created in England just such a furore as did the Montgolfiers in France—are extremely interesting, and every trinket in enamel, porcelain, leather, and ivory, was utilised at this time for representing the novel means of aerial navigation.



FAIENCE PLATES

[Photo. Géniaux]



A Collection of Earrings

By Mrs. Herbert Bennett

WITH all the races of the world, from the most savage to the most highly civilized, earrings have been a favourite form of ornament from time immemorial. Their origin is beyond history. Barbaric it must have been; but their earliest shape and substance, their possible significance, the material out of which they were fashioned, and the identity of the man or woman who, greatly daring, first made and wore them, are all lost in the mists of antiquity.

It is, however, known with certainty that they were held in high esteem by the Persians and Babylonians, the Lydians, Lybians, and Carthaginians, and were worn by both sexes.

Amongst the classical races, on the contrary, they were worn exclusively by women, and probably only by women of the highest rank. In the *Iliad* Juno is spoken of as adorning herself with earrings—which

are described with great care and accuracy as consisting of three drops resembling mulberries. Pliny and Seneca both mention their use by the women of their time, and it must not be forgotten that the ears of the Venus de Medicis are pierced to receive them.

Many very old Egyptian earrings have been preserved, some of such beautiful design that they have been copied almost in detail and adapted to modern requirements.

Coming to our own country, and nearer to our own times, we find that during the reigns of Elizabeth and James I., earrings were worn in England by men as well as women. The custom is frequently referred to. Hall, in his *Satires*, speaks of the "ringed ear" of a newly-arrived traveller, and in *Every Man in his Humour*, one male character says to another, "I will pawn the jewel in mine ear." Long since



Carbuncle
Earring, early
Victorian.

Tortoiseshell
and gold, early
Victorian.

Georgian
moss agate,
Victorian.

Amethyst
and turquoise,
Victorian.

Rococo,
mid-
Victorian.

From the
Hague.
Victorian.

Earring in
fine red coral
from Naples.

A Collection of Earrings

discarded as unmanly by the majority of the sterner sex, it is strange that the practice has still clung for centuries to the hardiest of our blood and race: sailors and gipsies—the wanderers of the sea and land—wear earrings to the present day.

With a history so ancient and so honourable, lending themselves as they do to the greatest beauty of form and colour, and demanding the utmost delicacy of workmanship, it is remarkable that earrings have received such scant attention from collectors. A few pairs here and there have been gathered together, but not in sufficient numbers to give any idea of the scope and fascination of the subject, which ranges from the merely grotesque to the highest development of the goldsmith's art.

always been a favourite ornament for the ear. Seneca speaks of an earring set with four pearls and says that it was worth a patrimony. Evidently there has been a revolution since those days in the relative values of pearls and patrimonies.

A pair of Venetian earrings of a later date is in the shape of a cap of liberty, set closely with alternate bands of turquoise and garnets and having one small yellow topaz just under the opening of the cap. Another pair of Venetian origin bears the head of a negro exquisitely wrought in black enamel and wearing a turban of white enamel and gold.

From Rome comes a pair of long cameo earrings, pale buff on a white ground, the background



*Flat-cut
garnet Hoop.*

*Dutch Peas-
ant Earring,
18th cent.*

*Spanish, set
with jargoons,
18th cent.*

*Empire, set
with diamonds,
18th cent.*

*Spanish Drop
Earring, set
with diamonds.*

*The Cap of
Liberty, Venetian.*

Venetian.

It was recently my good fortune to see a collection of more than a hundred pairs, the property of a friend who, during many holidays spent in wandering over Europe, has made a point of buying a pair of earrings, the older the better, as a memento of every place she visited. So simply did the collection begin, and the result is nothing short of a revelation.

The premier place, in point of age, must be given to a pair of mediæval Italian earrings bought on the Ponte Vecchio. Their shape is an elongated hoop; the upper half beaten out almost to the fineness of wire, and the lower widening into a hollow basket crescent of open-worked gold in a very ornate leaf pattern. These earrings are the same back and front, some of the leaves on either side being enriched with blue and white enamel. A ruby is set in the centre of the crescent, and its lower edge ornamented by a hanging fringe of little Oriental pearls.

Next comes a most beautiful pair of Italian earrings in fine gold and pearls, of such venerable age that the pearls are beginning to crumble. They have

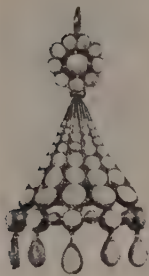
being carved in fine diamond pattern; and two beautiful pairs in turquoise, one pair being of a very curious bell shape, having the stones set in long downward lines and a rosette of turquoise at the top with a large pearl at its centre. Naples contributes an exquisite pair of earrings. They are formed of long loops of the finest seed coral, hanging from a gold crown made in the lightest and daintiest filigree work, and set round with turquoise. At the top is a small coral medallion carved with the head of a boy and set in a frame of filigree gold and turquoise. The coral is a very fine colour and the beads the smallest that can be cut.

Amongst the Italian earrings are two beautiful specimens of the rococo style. One pair is in gold, with two hoops, one inside the other, caught together by a smaller hoop at the top, and lavishly set with various coloured stones. The other is of open-work oxidized silver, shaped like a rounded shield, the centre set with a ruby surrounded by turquoise.

A pair of old Spanish earrings from Barcelona is one of the curiosities of the collection. No less than four inches and a half long, their size alone entitles these Gargantuan ornaments to respect. But their workmanship is beautiful, and their weight extraordinarily little considering their length and the quantity of stones with which they are set. The leaves in the design are thickly studded with diamonds and the pear-shaped stones are pale pink topaz.

Another rare example of Spanish art is a wonderful pair of pagoda-shaped earrings in filigree gold. No less than five tiers go to make up the length, each edged and set and sewn with the finest seed pearls. A very dainty pair comes from Saragossa. These also are in filigree work in an

The collection boasts two particularly good specimens of the Georgian period, one being extremely rare. From a button framed in filigree gold hangs a pear-shaped drop nearly four inches long, drop and button alike being of the clearest and purest white cornelian. The shape is so graceful that the effect is not in the least heavy, despite its length, and the stone is without a flaw. About half an inch from the bottom, the drop is girdled by a fine gold chain, fastened in front by two leaves in filigree work, and a tiny forget-me-not set with turquoise. It is most unusual for "drop" earrings to be ornamented in this way. The other pair is of the same length and shape, but plainly made in moss agate, with a very simple gold setting.



*Bell-shaped
turquoise
Earring.*



*White sap-
phire, with
marquise bow,
late 18th cent.*



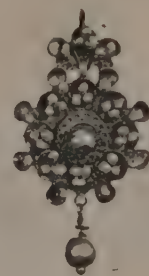
*Deep red
coral, early
Victorian.*



*Pale pink
coral, with
diamond cup,
modern.*



*Flemish,
18th cent.*



*Old Italian
New York.*



*Tiger claws
and gold,
circa 1840.*

open basket pattern, studded here and there with pearls. The shape is very light and pretty, and the whole has somewhat the effect of a finely-carved almond nut. There are two pairs of long Spanish "drop" earrings, one set with diamonds, the other with jargons.

But the most beautiful of all the Spanish collection has a rosette top, set with pearls, to which is attached an elaborate gold and pearl bow. This in its turn supports two large gold vine leaves and an elegantly designed bunch of grapes, also worked in pearls.

There is a pretty pair of Empire earrings made in a pear-shaped loop set with diamonds, and having a stiff bar of the same stones down the centre. France is, however, more strikingly represented by a very ornate specimen of work, whose exact period is doubtful. The top is the favourite bunch of grapes in small pearls, and the lower part consists of a group of virgin gold vine leaves, finished by two large hop flowers carved in chrysoprase.

The early Victorian earring was nothing but a modification of the Georgian, the principal difference being that the drop was considerably shorter. Of these the most beautiful is a pair in a very rare shade of green cornelian. The colour is indeed almost indescribable. It is neither apple-green nor water-green, but something just midway, and has a curious limpid tone like a green sea in sunshine. The drops are cunningly finished with diamond tops, which set them off to great advantage.

A pair of short pear-shaped drops in white sapphire, hanging from marquise bows, look very light and pretty; and there are two pairs of amber earrings, one entirely of clouded amber, the other of clear amber with clouded tops.

Coral earrings were very fashionable during this period, their value being in the perfection of their colour. This is typified by a pair of drops in diamond settings shaped like the cup of an acorn, and by another pair of a very unusual design, that is best described as all straight lines and right angles. The

A Collection of Earrings



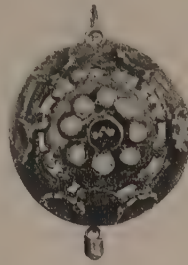
*Empire Hoop
Earring.*



The Gipsy Hoop.



Empire.



Rococo.



Medieval Italian.

colour of the first pair is the softest pink, as delicate as a rose leaf; the latter is of so deep and rich a red that it almost approaches crimson lake.

A pair of long crystal earrings, another pair set with flat-cut garnets, several in filigree gold work, and a lozenge-shaped pair in tortoiseshell and gold, all date from the middle of the last century. So does a very beautiful pair of carbuncle ear-drops, having the stone ornamented by a diamond fly with carbuncle eyes.

The "hoop" earrings are a class to themselves; and here a pair of old English hoops, set with flat-cut garnets, can be compared with a genuine gipsy earring in fine red cornelian, and with two pairs of Empire hoops, one set with pale yellow topaz, the other with several emeralds in graduated sizes. This style of setting is very uncommon, hoop

earrings being generally ornamented with even-sized stones.

Amongst the earrings that are unclassified as to period, there is one pair of very quaint flat ivory drops, shaped something like a Turkish slipper, and having the toe carved in relief with the head of Mary Queen of Scots. A pair of Flemish earrings in pierced gold, in shape resembling an inverted Egyptian fan, and a pair of amethyst and turquoise drops with a rosette top, are both beautiful in form and colour, while a pair of Dutch peasant earrings quite belie their name, being pretty and delicate to a degree.

Indian hoop earrings in fine filigree work, tiger claws set in gold, a pair of double hoops from Mexico, in chased gold and pearls, and a pair of the same shape in a fine shade of turquoise blue enamel,



*A White Fuchsia.
Mediterranean Islands Work.*

Mary Queen of Scots.

*Georgian,
circa 1830.*

*French Earring,
early 19th cent.*



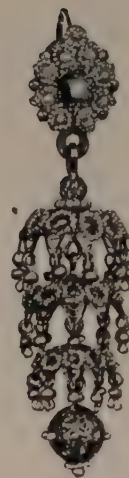
*Old Spanish Earring,
4 1/2 in. long.*



Spanish.



*Spanish Filigree
Work.*



*Italian Pagoda-shaped
Earring.*

have each their special charm for lovers of fine work and curios. A pair of amethyst drop earrings bought at the Hague has a large pearl set upon the stone, and is finished by an elaborately chased gold top, thrown up with lines of black enamel.

But nothing in the whole collection is more rarely beautiful than a pair of long earrings made entirely in pearls. The model is unmistakable, the execution marvellous. It is a fuchsia, a white fuchsia so per-

fectly worked in tiny seed pearls, that not a vestige of gold is visible.

It is not possible in the scope of this article to do more than touch upon a few of the most prominent items in an almost unique collection, but it may at least serve to show the variety that the study of earrings offers to those who care to pursue it. It would amply repay any one in search of a fresh and practically untrodden field of interest.



Cameo from Rome.



*Early Victorian
orien cornelian Earring.*



*Clear and clouded amber,
early Victorian shape.*

Miscellaneous

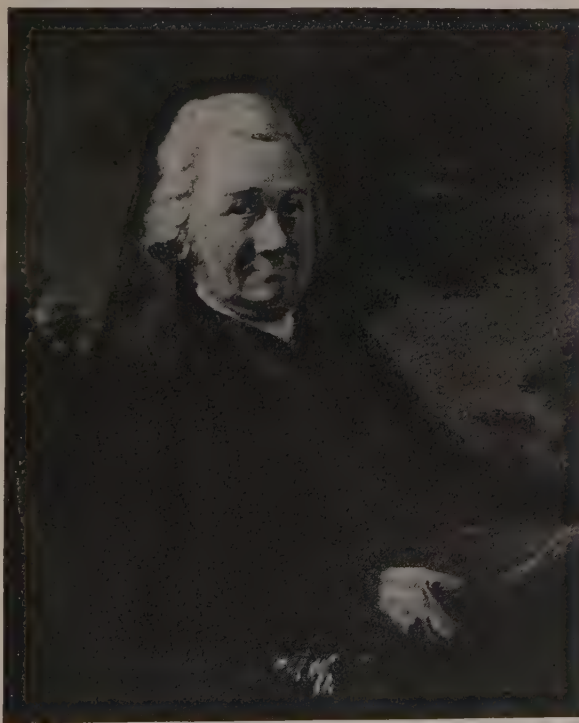
Some Recently Discovered Miniatures by Robertson, Plimer, Cosway, Engleheart, and Smart By Dudley Heath

MISS EMILY ROBERTSON, in her excellent volume on the correspondence of her father, Andrew Robertson, miniaturist, publishes amongst other very interesting letters one in which the painter describes his first visit to the studio of Raeburn, the portrait painter. It was at the age of sixteen that young Robertson went to Edinburgh to study landscape and scene-painting under Nasmyth, but, he says, "being very desirous of seeing Raeburn's pictures, I bravely knocked at his door, armed with a shilling for his servant." Presently Raeburn comes and talks to the modest and half-frightened aspirant, and with genial tact draws from him the confession that he desires to copy some of the great painter's works.

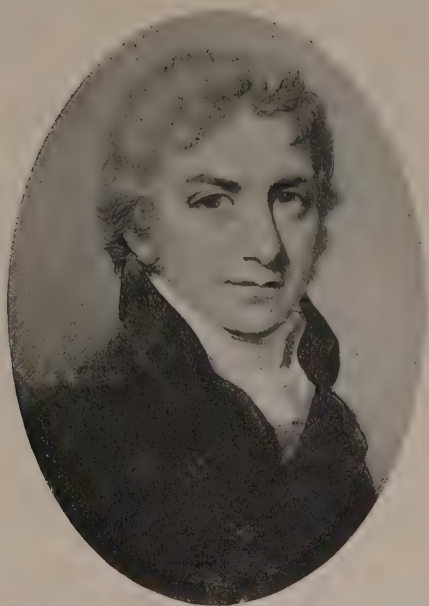
After considering a little, Raeburn generously has a small room prepared where the student is allowed to copy any of the portraits that he chooses. Robertson then tells us that "the first picture that I copied was an old gentleman, a half length, of Mr. John Tait, advocate, with a blazing warm sky on one side, close to the head, which I thought injured the effect. I never dreamt there was any harm in altering it and lowering the tone. Raeburn stared at my copy and frowned, then at me and smiled, saying, 'I see you have improved upon my composition.' 'Yes, I think it is an improvement; don't you think it

is?' He then laughed heartily at my simplicity and asked me to dine with his family next day at his picturesque and delightful villa at Stockbridge, but he never forgot the joke of my altering his composition. Some years after I saw the picture again and found that he had adopted my alteration. This enabled me to turn the joke against him, but he said he 'did so merely to oblige me.'" This letter is, as Robertson himself declared, a far better pen-portrait of Raeburn than any that exist on canvas, and incidentally it is an excellent impressionistic sketch of the lesser genius, his pupil. But what is of immediate interest to us is the discovery of this first miniature copy by Andrew Robertson of the portrait of John Tait, advocate.

This portrait, as it now exists, contains two figures, John Tait, Esq., of Harvieston, and his grandson of the same name. The figure of the child was inserted into the picture by Sir Henry Raeburn after the grandfather's death. The copy which Robertson made was painted in the year 1793, three years before the grandson was born. These facts explain any differences that exist between the two pictures, but the excellent replica "in little" of the advocate's portrait shows conclusively the source of Robertson's style, and proves how faithful he remained to his first admiration of the Scotsman's



JOHN TAIT, ESQ. BY ANDREW ROBERTSON
AFTER SIR HENRY RAE BURN



COL. ELLIOTT

BY G. ENGLEHEART (SIGNED)



EDWARD WOODVILLE RICKETTS

BY A. PLIMER

genius. This miniature has the additional interest of an inscription on the back, in Robertson's handwriting — "John Tait, Esq., Edinburgh, a copy after Raeburn before I came to London." It was in the possession of a lady in Sussex, who recently disposed of it with other miniatures and sketches to a dealer in Brighton, the latter being requested not to reveal her identity. It is now part of Mr. Lionel Moseley's collection, who kindly allows me to publish this reproduction.

The miniature of Edward Woodville Ricketts, by Andrew Plimer, is for several reasons of unusual interest to enthusiasts for this painter's work. It was painted in the year 1814, the particular period in Plimer's career about which little is known, namely from 1810 to 1818. He had ceased exhibiting at

the Royal Academy during this time, and the only evidence forthcoming of his whereabouts is chronicled

in a letter from his wife's sister, in which she speaks of him as working in the West of England. The original of the portrait was born at Twyford House, near Winchester, in May, 1808, and at the time the portrait was painted he was about six years old. He was the son of George W. Ricketts, Receiver-General of Taxes for Hants., whose wife, Laetitia, was daughter and co-heir of Carew Mildmay, of Shawford House, Hants. Edward Ricketts received an appointment in the Treasury Office, under Lord Liverpool, and was a great lover and collector of pictures and books. The charm of colour of the original miniature is a little unusual; the background is of sober



MRS. ELLIOTT

A TINTED DRAWING BY RICHARD COSWAY

Some Recently Discovered Miniatures



PORTRAIT OF A LADY BY J. SMART

neutral tint, the tunic is a nut brown, and the mantle a dark green; this, with the fair hair and fresh complexion, forms a very pleasing harmony.

We now come to two notable examples by Cosway and Engleheart respectively, both of which are extremely characteristic; the one a delicate, free and graceful, tinted drawing, and the other a fine, distinguished portrait of a gentleman. They have recently come into the possession of Mrs. F. Maltby Bland. If my deductions are correct, which I believe they are, these two portraits represent Col. Elliott and Mrs. Elliott, his wife.

The drawing, at any rate, is known to be a portrait of Mrs. Elliott, *née* Miss Maltby, sister to Dr. Maltby, Bishop of Durham. This lady seems to have been painted several times by Cosway, and other members of her family were also painted in miniature by the French painters, Troiveaux and Mansion. There was exhibited at the Burlington Fine Arts Club, in 1889, a miniature of Miss Maltby by Richard Cosway, belonging to Mr. Jeffery Whitehead. Appended to it



PORTRAIT OF A GENTLEMAN BY G. ENGLEHEART (SIGNED)

was the following note: "Miss Maltby calling one day at a friend's house, where Cosway was visiting, he proposed taking her likeness just as she was then attired; Cosway called this lady one of the three Graces."

The portrait of a gentleman, by Engleheart, has always belonged to the same collection as the drawing of Mrs. Elliott, and is signed "E" and dated 1801. On reference to the list of miniatures painted by G. Engleheart in that year, there is found to be one of Lieutenant-Colonel Elliott, and as this is the only member or connection of the family that he painted in 1801, it is fairly safe to assume that it is a portrait of the husband of Mrs. Elliott. The other little miniature of an unknown gentleman is also signed, but not being dated and having passed through many hands it is impossible to identify it. It now belongs to the owner of the Robertson miniature. The small portrait of a lady, by John Smart, is similarly without any evidence or associations which can help in attaching a name to it, though it is undoubtedly a work of that painstaking painter.





The Armourers of Italy

Part I.

By Charles ffoulkes

IN a former article in this magazine a general survey of the armourers of Europe was given with illustrations of their trade-marks. This might have been sufficient to whet the appetite of those who before had never realised what a high position these craftsmen held during the Middle Ages and Renaissance, but it can hardly be said to have done justice to the individuals and their masterpieces. Without unduly exaggerating the importance of the craft of the armourer, we may justly consider that, of all the applied arts, this alone, in its finest period, fulfilled all those four essential conditions without which no true work of art or craftsmanship can exist. The conditions are these. Firstly, the work should carry out in the best possible way the object for which it is intended. This is exemplified not only in the stoutness and rigidity of metal, but also in the providing of "glancing surfaces" on helm, breast-plate, elbow-piece, and the like, from which the opposing

weapon will slip harmlessly. The second condition is that the work should be convenient for use. In the best period of armour, roughly speaking from 1400 to 1570, this convenience is admirably studied in the easy movements of knee and arm pieces, and in the laminated plates or horizontal strips which compose the defences for the upper arm, hand, and feet. To any one who has made the experiment of wearing a properly constructed suit of armour this fact will be plain; for the weight is so evenly distributed over the body and limbs, and the

articulations of the suit follow the anatomical construction of the wearer so closely, that, in but a short time, the suit of plate becomes a second nature. The third of our conditions is that the work should suggest the material of which it is made, and that only. This rule was often broken at the beginning of the sixteenth century, when it became the fashion to imitate in metal the puffed and slashed suits of



NO. I.—ARMOUR OF MAXIMILIAN, VIENNA, ATTRIBUTED TO BERNADINO CANTONI

The Armourers of Italy

civilian dress. The human face was also represented on helmets, of which many are to be seen both in private and State collections. One helmet in the Tower has steel moustaches fixed to the lip, and the eyes which form the occularia of the helmet present a very grotesque appearance. The fourth condition, which was more often regarded in the breach than in the observance during the late sixteenth century, insists that any decoration or ornament shall be subservient to the foregoing three conditions.

When we remember the ceaseless wars of the Italian States during the fifteenth and sixteenth centuries, and also take note of the fact that the safety of the leader of the army was of paramount importance, we can readily understand the importance of the armourer and of his craft. The chief centre for this trade was Milan, and it may be of some interest to note that our word "milliner" was originally the "Milaner" who, besides supplying armour, was a universal provider of silks, ribbons and laces for feminine wear.

So great was this industry even, in the early fifteenth century that we find this town supplying armour for 4,000 cavalry and 2,000 infantry in a few days after the battle of Maclodio, which was fought in 1427.

The State Archives at Milan contain many references to the armourers of the town, of which it will suffice to take those which concern the principal artists whose work remains to us in the national museums of Spain, Vienna, Paris, Turin, and London.

The name of Ferrante Bellino, however, should be noticed, for he is accredited with an invention for polishing steel about the year 1570. It is needless to point out that this had been done long before this date, but the fact that it is mentioned in Morigia's *Historia dell' antichita di Milano* (1592) shows that it must have been a new and remarkable improvement on the old methods.

Armourers were sent over with armour made for the Earl of Derby in Milan, when the Earl-Marshal proposed a duel against him in 1398, but Froissart simply states the fact without entering into details. Statues, monuments, and medals are excellent guides for dating a fashion in costume, for they prove that at any rate it was worn before the date of their execution. A reference to the statues of Gattamelata by Verrochio, Coleoni by Donatello, and the

medals of Pisanello, if examined side by side with the armour shown on contemporary German monuments, show that the armourers of Italy at the middle of the fifteenth century were in advance of their German rivals, especially as regards the decoration of armour, which was rarely attempted in Germany at this period.

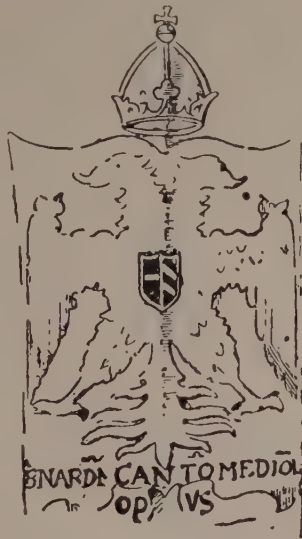
Few records exist of the Cantoni family, who flourished in the middle of the fifteenth century. Jaccopo is mentioned as "Magister Armorum" in a document dated 1492, and again we find mention of the fact that he was dispatched by Galeaz Maria Sforza in 1478-80 with two cases of arms of all kinds

and sixty cuirasses. A brigandine in the Armeria Reale at Madrid bears the signature of Bernadino, his son, on one of the plates, and two suits in the Vienna Armoury are attributed to him by Sig. Gelli and Moretti.

The Merate brothers, Francesco and Gabriello, flourished at the beginning of the sixteenth century. Examples of their work and trade-marks are not definitely known; but in a note on No. A. 3 in the *Catalogue of the Madrid Armoury*, Count Valencia suggests that the signature *M* stamped on this suit may possibly be ascribed to them. The magnificent bard or horse armour in the Tower, known as the "Burgundian bard," bears

the same mark. This armour is embossed with the Burgundian badges, the cross ragule, and the flint and steel. It was sent as a present to Henry VIII. by the Emperor Maximilian. The embossing of the bard in no way offends any of the constructional laws. The designs are not raised with a sharp undercut outline, but swell gradually from the flat planes, preserving thus the smooth glancing surface, and by the boldness of their treatment increase the strength and resisting qualities of the armour.

The Merates were employed by Maximilian, the husband of Mary of Burgundy, and worked both at Arbois in Burgundy and in Milan. The Emperor mentions Francesco and his brother as good armourers in a letter sent to Ludovico il Moro dated Worms, 25 April, 1495. In the list of taxpayers in the parish of S. Maria, Beltrade, the church of the Swordsmiths' Gild in Milan, Gabriello da Merate is mentioned under the dates 1524-9 as being liable for 200 ducats as an annual tax. The village of



NO. II.—MARK OF CANTONI ON
A BRIGANDINE AT MADRID

Merate, from which they took their name, lies about ten miles from Missalia, which gave its name to another famous family of armourers.

This family of Missaglia, or Negroni, although taking their name from the village of Missalia, seem to have made their home at first in Ello, or Ella, near the lake of Como. They migrated to Milan as their business extended, and soon collected a notable *clientèle* of Italian and foreign princes all anxious to employ these master-craftsmen.

The interesting details concerning the Missaglia house in the Via degli Spadari, Milan, have been

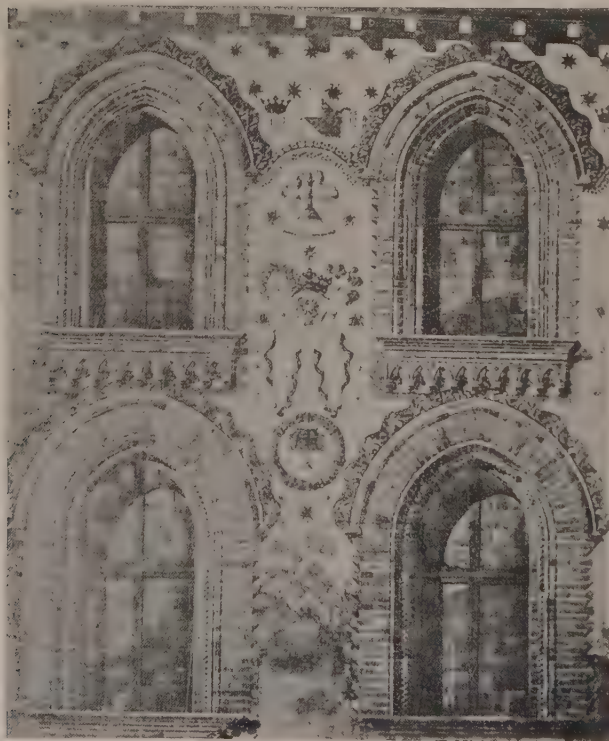


NO. III.—HORSE ARMOUR, TOWER

NORTH ITALIAN WORK

great veneration to the artisan population of this quarter of the city. To give credit where it is due, we should mention that it was the late Herr Wendelin Boeheim who first made use of the material connected with this house and its occupants in the Vienna *Jahrbuch des Kunthistorischen Samlungen*, 1889, and

fully treated in Gelli and Moretti's monograph on this family. The house was pulled down in 1901 to make room for street improvements. On September 15th of that year a farewell festival was held in honour of the statue of the Virgin, which stood at one corner of the building—an object of



NO. IV.—RESTORATION OF THE HOUSE OF THE MISSAGLIAS
VIA DEGLI SPADARI, MILAN



NO. V.—CARVING WITH THE MISSAGLIA MARK

The Armourers of Italy



NO. VI.—ARMOUR OF ROBERTO
SANSEVERINO, VIENNA BY
ANTONIO MISSAGLIA, circa 1480

an interesting note on Boenheim's discovery of the house is given in Baron de Cosson's *Arsenals and Armourers of Southern Germany* (*Arch. Journ.* xlviii.). The decorations on the house have been restored in the accompanying sketch from the fragments which were discovered previous to its demolition. The monograms of the family, and also of Antonio, one of its principal members,



NO. VII.—MARKS OF ANTONIO
AND OTHER MEMBERS OF THE
MISSAGLIA FAMILY

appear at the top; below these are painted the "Iride" or rainbow badge of Galeazzo Sforza and the Cardinal Ascanio, the broom used as a device by Ludovico il Moro, the dove of Bona di Savoia, and several astrological and astronomical designs. This house was used as the residence of the family, and only the finishing work was done here. The heavy work was carried out at a "molino," or factory, near the Porta Romana, for which the Missaglias paid a quit-rent of one salad, or light helmet, every year to the Duke of Milan. The unfinished armour was brought into the house in the Via degli Spadari by the "Porta d'Inferno," a name which survived till the demolition of the house; and, when we picture to ourselves the gloom of the typical Italian workshop, the ruddy fires, and the clang of hammer on anvil, we realise the suitability of the name. Few complete suits signed by the Missaglia family exist. There are two in the Imperial Museum at Vienna bearing the marks of Antonio and Tomaso, and one of later date by a member of the Missaglia family in the Musée d'Artillerie in Paris. This suit (catalogued G. 7) is finely engraved and gilded in parts. It bears the image of the Virgin with the motto "O Mater Dei memento mori." The decoration in no way impairs the utility of the armour, but simply enriches the surface without interfering

with the polished surface. The gorget, according to the catalogue of 1890, does not belong to the suit. A suit in the Royal Armoury at Turin (B. 2) is ascribed to Antonio Missaglia, but bears no mark. The fan-shaped plates at the knee bear some resemblance to those shown on the statue of Gattematata by Donatello.

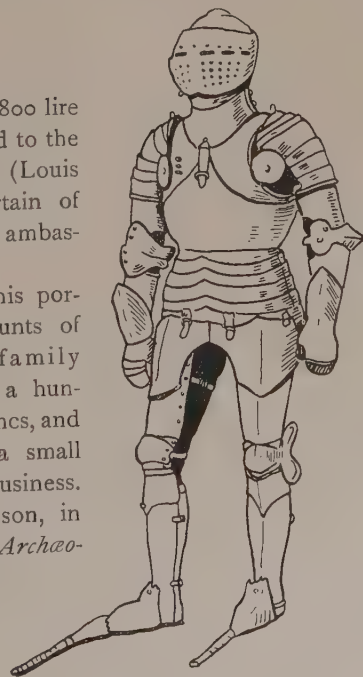
Several salads in the museums and armouries of Europe and England bear the family stamp, one is preserved in the case near the entrance to the Council Chamber of the Tower, and near to this is a "close helmet," bearing the mark of the same family, which forms part of the "Tonlet" suit of Henry VIII. There is also a salad with a similar mark in the Wallace collection.

In 1466 we find mention of the balance of an account being paid to Antonio Missaglia of the sum of 30,568 lire 2 soldi 11 denarii, for armour furnished by his family to the Duke of Milan; and in the year 1465 the sum of 22,400 lire for arms, supplied to the "famigli, camereri galuppi, ragazzi ducali," for the ceremony of the marriage of Madona Ippolita with Alfonso of Calabria, and again for 3,200 lire for arms furnished to Galeazzo Sforza, Duke of Milan, for his journey to France. That this family did not confine their trade to Italy alone is proved

by the entry of 8,800 lire for arms promised to the King of France (Louis XI.), and to certain of his knights and ambassadors.

The total of this portion of the accounts of the Missaglia family comes to nearly a hundred thousand francs, and only represents a small portion of their business.

Baron de Cosson, in the number of the *Archæological Journal* above referred to, suggests that the magnificent monument of Richard Beauchamp, Earl of



NO. VIII.—ARMOUR OF FRIEDRICH
DES SIEGRICHEN, VIENNA BY
TOMASO MISSAGLIA, circa 1450

Warwick, was modelled from a suit made by one of the Missaglias. He points out that the Earl is known to have been in Italy and to have taken part in a tournament at Verona in 1408 when Petraiolo Missaglia was court armourer to the Duke of Milan. A comparison of the Warwick effigy with the two drawings of the suits at Vienna will show that this theory is not put forward without good grounds. In addition to this, the fact of the strong resemblance between the armour shown on the effigy and on the S. George of Mantegna makes it practically certain that at any rate it was of North Italian make. Mantegna was born in 1431, the Earl of Warwick died in 1439, and his effigy was put up in 1454, so that it seems clear that the picture must have been painted from a suit which was made during the last years of the Earl of Warwick's life and kept possibly as a studio "property" by the artist as an example of perfect craftsmanship. At any rate, the similarity is so striking as to be worthy of notice.

The suit made by Antonio Missaglia for Roberto Sanseverino (No. vi.) bears a strong resemblance in many points to that which the Earl of Warwick is shown

in the act of putting on in the Beauchamp pageants



NO. IX.—ARMOUR BY ONE OF THE MISSAGLIA FAMILY,
circa 1480 MUSÉE D'ARTILLERIE, PARIS

(*Brit. Mus., Cot. MS., Julius E. IV., fol. 212b*).

In the year 1565 the Missaglia family petitioned that the condemnation of Gio Antonio, one of their number, for homicide, should be rescinded. A fine of 50 scudi, or three strokes of the whip before the inquisitor, was the sentence passed on him, and the family offered 12 scudi or one stroke of the whip. This mitigation of the punishment was refused, and they were forced to pay the whole sum. In 1573 the State Archives of Milan record the name of Count Antonio Missaglia. Whether the homicide and the Count are the same as the famous armourer we have no definite knowledge, but the various records quoted, when compared with those of that lawless mastercraftsman, Benvenuto Cellini, suggest that not only honour but also indulgence were granted to men whose services were of so much use to the State.

The Negrolis were an offshoot of the Missaglias, and seem to have altered the original spelling of the family name of Negroni, for we find them recorded under both spellings. Vassari writes of Philip Negroli that his work, especially in respect of decorating armour, was so well known that it

needed no detailed description. (*To be continued.*)



LOUISE MARIE ADELAIDE DE BOURBON, DUCHESSE D'ORLEANS
BY MADAME VIGEE LE BRUN
At Versailles

Pottery and Porcelain

Pratt Ware

By G. Woolliscroft Rhead

CERTAIN jugs of slightly cream-tinted earthenware, glazed with a bluish glaze, bearing modelled ornamentation of subjects connected with the sea, and coloured under-glaze, have for some time past been known to collectors under the more or less vague term of "Pratt" jugs. The examples are almost invariably unmarked; and up to the present no sufficiently definite information as to their authorship has been forthcoming. As a consequence, pieces appearing at intervals in the different sale rooms command comparatively low prices. As a matter of fact, this potter is not nearly appreciated as much as he deserves to be, inasmuch as he may be said to be the one Staffordshire potter whose work bears any affinity to that of the great Italian Maiolicists, in so far that the modelling is vigorous and full of character, and the colour palette the same restricted one of the Italians, viz., a cobalt blue, a green of fine quality, a rich orange, and brown.

It must here be remarked that these pieces suffer in reproduction by photography: the work, although based upon form and relief, is conceived from the colour standpoint, the colouring, therefore, in translation, often appears ruder and coarser than it really is upon the ware, the colour value being necessarily lost or somewhat distorted.

A rare marked example in the possession of Mr. A. E. Clarke, of Wisbech (from whose collection all the

accompanying illustrations are taken, with the exception of the ornamented teapoy and the examples from South Kensington), is impressed upon the bottom with the word "PRATT" in capitals. It enables us to identify with tolerable certainty the various classes of this interesting ware, which may be placed under five different heads, viz.: (1) Subjects connected with the sea, of which a typical example is the marked one above referred to, the subject being *The Farewell* and *The Return*. On the one side is a sailor bidding adieu to his sweetheart in a field; his ship in the distance; and on the other he is coming ashore and hastening to meet her. This same subject appears also on other jugs in various collections (unmarked), with varying borders and accessories. Other pieces of this class are the "Nelson and Berry" jug, with busts of the two naval heroes, their ships between. This and other pieces have been imitated by less important potters, the modelling coarser, and the colouring ruder than the originals,—an example is extant with Captain Hardy substituted for Captain Berry; the Duncan jug, with portrait of Admiral Duncan, who defeated the Dutch Admiral De Winter off Camperdown in 1797; the Jervis jug, with bust of a naval officer, inscribed "Lord Jarvis"; the Wellington and Hill jug; and the Duke of York jug, with group on reverse side of "Hercules slaying the Hydra."

(2) Pastoral subjects, as the fine fruit dish



SAILOR AND SWEETHEART JUG

BACK AND FRONT

MARKED "PRATT"



MUG WITH PAINTED LANDSCAPE



"DUKE OF YORK" FLASK
VICTORIA AND ALBERT MUSEUM



"TOPER" TEAPOY

in the South Kensington collection, which is altogether one of the most charming examples of the art of this interesting potter. On either side of a growing vine appear a shepherd with crook and spotted dog, and a girl gathering fruit, the sentimental interest being imparted by a winged figure of Cupid in a neighbouring tree, accompanied by a dove. The subject is repeated on the opposite side with, on the one side a sun, and on the other the moon, with seven stars, the centre or "field" of the piece being occupied by sheep and lambs, and shepherds' crooks. The handles are formed of a vine branch throwing off leaves and fruit. The piece is Arcadian in its naive simplicity; the colours employed are the four colours characteristic of Pratt's work. Another example of this class

is the characteristic little jug in the Bethnal Green Museum, on the one side of which is a farmer pursuing a fox running away with a goose, and on the reverse the farmer's wife is letting loose the dogs.

(3) Caricatures of the extravagant head-dresses of the period of 1775 and later. These usually appear on small flasks, teapoys, etc., and are also in relief coloured. The two teapoys illustrated are examples.

(4) Purely ornamental pieces, painted on the flat surface of the ware, as the little teapoy and flower holder illustrated, the character of the ornament somewhat resembling Rouen ware. It will be noticed that precisely similar sprig ornamentation appears on the side of the teapoy with the two grotesque figures. This also occurs on teapots bearing subjects in relief.



TEAPOY WITH CARICATURE
HEAD-DRESS



TEAPOY WITH PAINTED ORNAMENT
COLLECTION OF JOHN EYRE, R.B.A.



TEAPOY WITH CARICATURE
HEAD-DRESS



FLOWER HOLDER WITH PAINTED ORNAMENT



FRUIT DISH VICTORIA AND ALBERT MUSEUM

(5) Figures, of which Pratt made a number, and which, although unmarked, may be readily identified from the similarity in the character of the modelling to well-authenticated examples, and from the peculiar quality of their colouring, as Pratt may be said to be the only potter of that period who remained uninfluenced by Wedgwood's methods, and adhered consistently to the under-glaze method of colouring. Examples of these are—the group of “umbrella courtship” (No. 1643 in the Willett collection at Brighton), in which the same sprigged ornament is seen on the dress of the girl; the jug in form of a sailor seated on a chest, No. 297 in the same collection.

In the Mayer Museum at Liverpool is a teapot with the usual raised ornamentation, and with panels of painted landscape executed in the free manner of

the old Delft. Two examples are given, which, although rude in execution, possess that fine perception of style characteristic of this potter.

Pratt was imitated at Herculanum, Newcastle and Sunderland, hence the mistake collectors have made in assigning genuine Pratt specimens to these places; in every instance these imitations were poorer in character. Several pieces made at Herculanum occur in the Liverpool Museum.

Other pieces which may be identified with this potter are the “Wellington” jug, with equestrian portrait of the great Duke, and a military trophy on the reverse side (collection of Mr. Frank Freeth); the “Miser and Spendthrift” jug, the spendthrift hugging a bottle, and the miser clutching a bag of gold; the “Parson and Clerk” jug, the parson standing with long pipe in his hand, the clerk seated



“PEACOCK” JUG



NELSON AND BERRY JUG VICTORIA AND ALBERT MUSEUM



REVERSE OF DUKE OF YORK JUG HERCULES
SLAYING THE HYDRA



TEAPOT WITH FIGURE KNEELING AT AN URN



TEAPOT, "LOVE AND LIVE HAPPAY"



NELSON FLASK VICTORIA AND ALBERT MUSEUM



TEAPOT WITH PAINTED LANDSCAPE

Pratt Ware



JUG WITH MEDALLION OF MAN COUNTING MONEY



JUG, "SPORTIVE INNOCENCE AND MISCHIEVOUS SPORT"

smoking, on the reverse side a drunken peasant at a table holding a mug in his hand; the "Sportsman" jug, with figures of three sportsmen with guns, dog, and hares; the "Debtor and Creditor" jug, with medallions of debtor on the one side and creditor on the reverse. A leading characteristic of these "Pratt" jugs is the zig-zag or pointed borders top and bottom, the plain zig-zags being often alternated or entirely replaced by acanthus leaf decoration. This occurs in its various forms on a number of specimens.

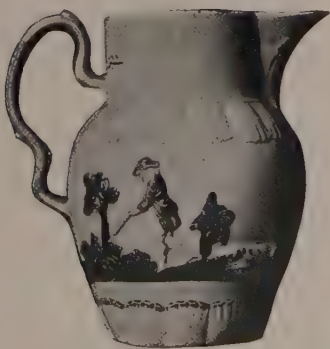
To the Pratts must be attributed many of the mugs, jugs, etc., formed of the heads of smiling satyrs garlanded with the vine, as also some "Toby" jugs in the Willett and other collections, in which the colour combination and quality are particularly happy.

These potters also employed transfer printing. In the Victoria and Albert Museum is a pint flask with a beautifully modelled figure of Nelson in relief, coloured, on an ornamental ground of blue transfer, marked D. R. at the bottom in blue (illustrated).

Of the history and personality of the Pratts very

little is known—scarcely anything can be gleaned from the pages of either Shaw, Jewitt, or Chaffers. Felix Pratt married one of the three daughters of Thomas Heath, who was potting at Lane Delf in 1710; the two other daughters married the potters Palmer and Neale, who so freely pirated Wedgwood's productions in the latter part of the eighteenth century. Pratt's manufactory was built on the site of Thomas Heath's pottery at Lane Delf (now Middle Fenton).

In an interview recently accorded to the writer by the present representatives of the Pratt family at Fenton, the following information was forthcoming:—That the Pratt family have no records of their predecessors beyond the grandfather of the present Messrs. Pratt, born 1780 and died 1860, consequently too late to be the author of the pieces under consideration, which, roughly speaking, cover the period between 1775 and 1810; and that he considered himself a better potter than was Josiah Wedgwood. That there have been six generations of Pratts potters. That all the members of the Pratt family have been excellent colour *makers*;



TWO SPORTSMAN JUGS

this, doubtless, accounting for the fine quality of colour we find on Pratt ware. Further, the Messrs. Pratt corroborated the information given above with respect to Felix Pratt and Thomas Heath.

The factory is still in existence, and at present in the occupation of the Rubian Art Pottery Co.

The successors of Felix Pratt have continued the production of pottery to the present day. They



MEDALLION PORTRAIT

The name of *William* Pratt appears in the list given by Chaffers from a map in the *Staffordshire Pottery Directory*, Hanley, 1802, as potting at Lane Delf. This, however, is another branch of the family.

initiated amongst other things a system of transfer printing in several colours (under-glaze), for which they were awarded a medal at the Exhibition of 1851, and which is still produced.

PRATT
D'R



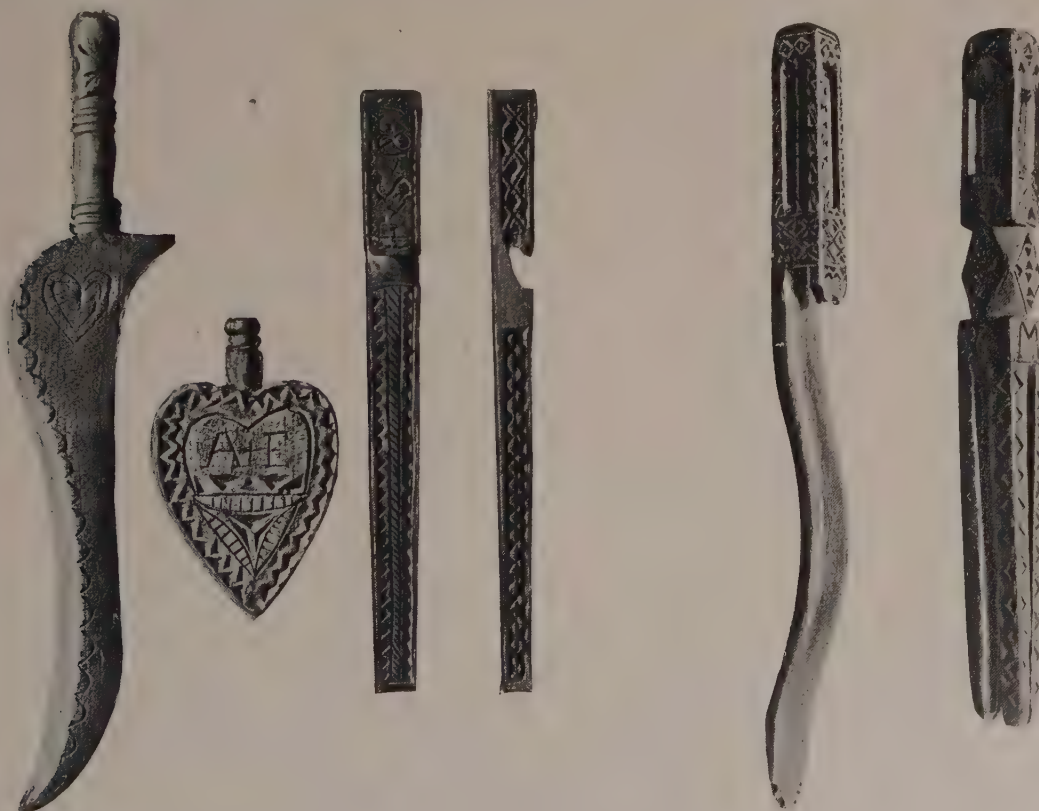
Some Knitting Implements of Cumberland and Westmorland By J. C. Varty-Smith

To those living in the Midlands and the South of England the subject of this paper will no doubt be puzzling, and the accompanying illustrations may at a first glance be taken for instruments of warfare used by some savage tribes. They are, however, innocent and useful instruments of industry, which

were among the belongings of our grandmothers and their fore-elders of the eighteenth century.

The use of knitting sheaths or sticks, once very common in the Border counties of England and Scotland, is now almost a thing of the past.

The art of knitting cannot be called old in



An early scimitar-shaped specimen. Also two views of a straight one dated 1824, with the giver's initials carved on one side, and the receiver's on the other. Length, $7\frac{1}{2}$ in. The heart-shaped Sheath is one of those intended for fastening upon cloth as a foundation to pin to the dress.

Shows two unique Sticks. That to the right is in walnut, carved with initials M.W. and date 1786. The lower half of the stick is divided by four slits for the apron string or waist band. Length 3 in. The left is in lime wood, finely carved with pillars at the side as in the other example. It is dated 1792, with initials E.D. Length, $9\frac{1}{2}$ in.

comparison with other textile industries. No mention is made of it before the fifteenth century. An Act of Parliament (Henry VII., 1488) speaks of knitted woollen caps. And again in another Act of Edward VI. (1553), "knitte peticotes, knitte gloves, knitte slieves, and knitte hose" are enumerated.

These articles must have been costly luxuries. History relates how Mrs. Montague, Queen Elizabeth's silk woman, presented Her Majesty with a pair of black silk stockings, "and henceforth she never wore cloth any more."

Stockings, evidently much prized articles, are also mentioned as forming part of the wardrobe of

Edward IV. Henry VIII. also wore Spanish silk stockings on rare occasions. On the authority of Stow we find that the Earl of Pembroke was the first nobleman to appear in knitted stockings.

The art of knitting must have been becoming more general in Shakespeare's time, for mention is made of it in some of his plays, and as if it were no rare accomplishment. For instance, in the "Two Gentlemen of Verona," knitting is given as one of the qualifications of Silvia, the beloved of Valentine.

The Scotch claim the invention of knitting, but by some authorities to Spain is the honour due. The Scotch base their claim on account of St. Fiacre, the son of a Scotch king, being chosen the patron saint



Two Sheaths for fastening upon a cloth or flannel foundation. The one in the form of double hearts is of light wood, carved with the initials M. W. and the date 1783. The other is a brass shield fixed by rivets to a wooden sheath, upon which is a text from 1 Thess. v. 22: "Abstain from all appearance of evil.—Mary Waite." These two sheaths belong to an old family in the west of Cumberland.



Five Spindle-shaped Sheaths, in various woods, turned in a lathe. Four are very early nineteenth century. That to the extreme right is of a rather later date, and is capped with ivory.



This illustration shows the front and side of a Sheath of unusual form which was purchased by the writer in an out-of-the-way village in the west of Cumberland. It is short for its breadth, being only 7 in. long, and the carving is rude. It is made of oak, darkened by age, and well worn by use.



The one to the left is of light wood, 10 in. long, carved with a heart, ship, thistle sprigs, and initials painted in colour. The end where the needle is held is capped with a brass ferrule. The one to the right is mahogany and belongs to an old yeoman family under Cross bell. It is about 130 years old. The fiddle-ended stick is of maple, carved and initialed. It has a groove at one end for the apron string, and is of about the middle of the eighteenth century, if not earlier.

The fish-shaped one has also a groove across the back for inserting the apron string. It is painted with sprigs of conventional flowers on both sides; a heart is shown on the top, with two inter-twined beneath. Length 6 in. Probably dates about 1760.



Two Clue Holders in brass. The larger one is dated 1769. About 6 in. in length; the small one, 2½ in.



These three Sheaths are particularly interesting on account of their varied design. The one on the left is plain but unique in form, and is the only one of this pattern ever seen by the writer. It is 7½ in. long, and made of dark Spanish mahogany.

The centre one is of sycamore, 10 in. long, with a greater length of turned portion than is usually found in this form, and the lower portion ends more abruptly.

Much patience has been shown in the making of the elaborate Oak Sheath on the right. It has the usual chip carving. The top portion has a movable ball inside four carved pillars. Sometimes coloured glass beads are inserted instead of these wooden balls. Knitting Sheaths of this description seem to have been more for ornament than use.



Three scimitar-shaped Eighteenth Century Knitting Sheaths, made in cherry wood. Also a small brass one, heart-shaped, engraved with rose and initials, 3 in. in length.

Two Knitting Sticks of mahogany, the longer being 8½ in. It is capped with a brass ferrule, and the other is screw-turned—a very unusual feature. It is 7 in. in length.

of a guild of French stocking knitters in Paris about the year 1527. There is a tradition in the Shetland Isles that some rescued sailors from the Spanish Armada taught the inhabitants the art.

Whether knitting sheaths and sticks were used by the very early workers it is difficult to say. The writer has been unable to find any printed references of their use, while oral traditions date them not earlier than the beginning of the eighteenth century.

They were used extensively by the Scotch and Border knitters, and that many specimens are to be found in the Border county of Westmorland and district is matter for little surprise when the almost incredible number of stockings which were knitted for sale in those parts during the end of the eighteenth and the beginning of the nineteenth century is taken into consideration.

Robert Southey immortalised the village of Dent by his reference to its "terrible knitters." On the authority of Nicholson and Burn, it is stated that in Ravenstonedale alone the average weekly output for the Kendal market was 1,000 pairs; Sedbergh and Dent, 840 pairs; Orton, 560 pairs; total, 2,400. Indeed, during those years knitting was taught to the children in all the schools. It was no uncommon

occurrence during the winter months for friends in the dales to meet together at the house of a neighbour and have a knitting "go forth," as it was termed, the workers sitting round a log fire knitting, while someone read aloud or told a story.

Henry Brougham, delivering his election address in Ravenstonedale about the year 1820, prior to his elevation to the position of Lord Chancellor, noticed that nearly all the women and young girls kept busily plying their needles while listening to his discourse. He humorously remarked at the time that he thought the name of the place should be changed to Knittingdale.

Knitting sheaths and sticks have a hole at one end in which to place one of the needles when knitting. The sheath was kept in position on the right side of the user by being slipped into the waistband, or passed twice round the apron string. In the most modern of these contrivances a goose quill or metal tube was inserted between pieces of cloth or flannel, and this was pinned to the dress in the same position as the larger sheaths.

Perhaps no article has so much sentiment attached to it as the old-time knitting sticks of our fore-elders. They were often the work of the village youths as

Some Knitting Implements of Cumberland and Westmorland

presents to their sweethearts. The decoration chiefly takes the form of chip-carving, all done by the pocket-knife. The metal sheaths were no doubt made in the evening at the village forge.

Sheaths usually show the initials of both giver and receiver, sometimes accompanied by date, 1722 being the earliest known to the writer. Besides being carved, a few may be seen inlaid with ivory, metal, or mother-of-pearl. They take many forms, as will be seen by the illustrations.

The ball of yarn or "clue" was in some instances placed on a metal hook on the right side of the knitter, the ball being re-arranged on the holder from time to time as the wool was worked off. The point of the hook in one will be seen to be bent back, in order to prevent the ball from coming off too readily. These "clue holders" were made in various shapes and sizes of brass and iron; they are now scarce and rarely to be met with.

Another old-time device was a wooden pin on which the yarn was wound, called a "broach," pointed at one end and broad and flat at the other, which was inserted inside the shoe of the knitter.

In Dong., Virgil 273, 18, we have the term "broach" used: "Hir womanly handis nowthir rok of tre ne spyndis vsit nor *brochis* of Minerva Quhilk in the craft of claith making dois serve."

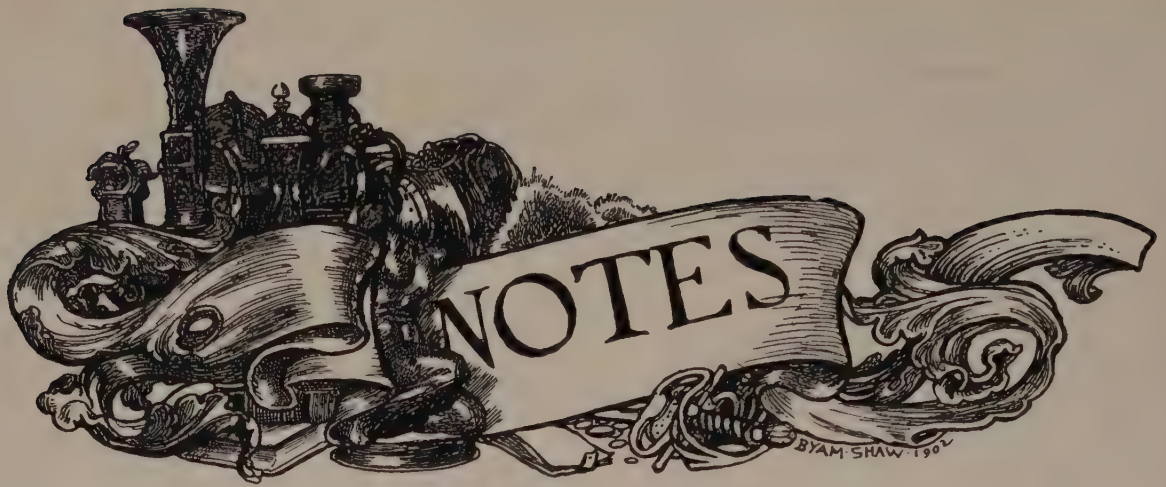
As a foundation for the ball of yarn another idea

was followed. The windpipe of a goose was taken and made into the form of a ring, the hollow ends slipped into one another, but before doing so a few dry peas were inserted, the whole when dry forming a rattle; on this the yarn was wound. If the ball was lost, its whereabouts was then made known by the rattling of the peas, as knitting was generally resorted to in the evening, when feeble rushlights and home-made dip candles were in vogue.

The scimitar-shaped sheaths were without doubt the earliest forms used; these were followed by the straight, fancy and spindle form, concluding with the smaller heart-shaped varieties, the latter being fastened upon cloth with edges broad enough to pin to the dress. Metal tubes and goose quills placed between red flannel are the most modern, and may sometimes be seen in use at the present time.

These North Country knitting sheaths may be classed with the carved Welsh "love spoons" of the eighteenth and early nineteenth century. These spoons have broad, elaborately chip-carved handles, ornamented as a rule with hearts and similar symbols. Some of the more prized ones have double bowls issuing from one broad handle, no doubt typical of unity of heart between the giver and receiver, and signifying "we two are one." A representative collection of these spoons may be seen in Cardiff Museum.





THE trustees of the National Gallery have acquired from Messrs. Ernest Brown & Phillips the well-known painting *April Love*, by Arthur Hughes.

**New
National
Gallery
Purchase**

This work was painted in 1856, and is one of the most notable examples of the pre-Raphaelite movement. It has been for many years in the possession of Mr. Henry Boddington, of Wilmslow, and has recently been on exhibition at the Leicester Galleries, Leicester Square.

Of *April Love* Ruskin wrote: "Exquisite in every way; lovely in colour; most subtle in the quivering expression of the lips, and the sweetness of the tender face, shaken like a leaf by winds upon its dew, and hesitating back into peace." The picture will shortly be placed in the National Gallery of British Art.

THE Stuarts have been extensively commemorated

in ceramic art. From the Lambeth fine stone-ware bust of

Prince Rupert, the nephew of Charles I., by Dwight, at the British Museum, perhaps the finest example of English earthenware in existence, to the crude portraits of *William and Mary* on jugs of the period, the portrait gallery

is a comprehensive one. Not the least interesting to the collector is the series of Delft plates and dishes made at Lambeth, and bearing the effigies of Charles I., Charles II., and James II. upon them. Although portraits of Charles I. appear in this series of dishes (usually about 13 inches in diameter), they are not contemporary, and were probably not made at Lambeth until after 1670, and they were evidently made in pious memory of

"King Charles the Martyr."

These and the crude "blue dash" chargers or dishes with the blue dashes clumsily applied around the edge, and sometimes, be it said, in brown instead of blue, often have dates and initials. The trees and foliage, if any, are usually done with a sponge hastily applied.

The dish here illustrated represents Charles II. at full length in his regal robes, wearing a crown, and carrying the orb and sceptre. The portraiture is of the crudest, and hardly rises above the king on a pack of cards. In point of evolution these royal portraits succeeded the caricatures of Toft in his dishes of slip-ware. But to the collector they are of exceeding interest, as they mark a very defined period in English earthenware. They follow the drug-pot and the dated sack-bottle, and although Delft was made



APRIL LOVE BY ARTHUR HUGHES
REPRODUCED BY KIND PERMISSION OF MESSRS.
E. BROWN AND PHILLIPS

in England, at Bristol and elsewhere, up to the middle of the reign of George III., these dishes with royal portraits lie between 1670 and the opening years of the reign of George I., that is to say, roughly, a little over a quarter of a century.—A. H.

THIS box, set with brilliants and a portrait of Napoleon, was given by the Emperor Napoleon of France to the Hon. Anne Seymour Damer as a "souvenir"—the word

he used in consequence of her having presented him with a bust of Mr. Fox executed in marble by herself. The bust had been promised at the "Peace of Amiens," was finished 1812 and sent to France, where it remained, but was not presented till May 1st, 1815, when, by command of the Emperor, Anne Seymour Damer had an audience for that purpose at the Palais Elysée, where the Emperor then resided.

It was bequeathed to the British Museum by Mrs. Damer in 1828.

The Holy Family, by Van Dyck, which we reproduce as our frontispiece,

Our Plates is one of seven works by Rubens's illustrious pupil in the Rodolphe Kann Collection. As regards forms and types, it recalls Rubens, but the luminous tone of the brilliant colour is derived from Titian, before whose works the young master's artistic sense had taken on still greater refinement. The little naked figure of the Infant Jesus on his mother's lap, his fresh and exuberant life restrained for a moment by the gentle bonds of sleep, is a delicious creation. The Virgin, in a dark blue



CHARLES II.

LAMBETH DELFT PLATE

gown and cherry-coloured mantle, has a grace of expression and a beauty of movement which suggest Murillo, under whose name, indeed, the picture was for some time known in the market. The St. Joseph, who gazes heavenward with deep emotion, betrays the study of Tintoretto in his disordered white beard, his brownish carnations, and his brilliant yellow mantle. The canvas measures 39 inches by 36 inches.

The portrait of *Louise Marie Adelaïde de Bourbon, Duchesse d'Orléans*, which we reproduce in colours, ranks high amongst the many fine portraits executed by Madame Vigée Le Brun, the intimate friend of Marie Antoinette, whom she painted no fewer than twenty-five times. The daughter of a portrait painter, Madame Le Brun was born in Paris in 1755. Quite early in life she displayed evidence of artistic talent, and receiving lessons from Davesne and Briard, her reputation was established before she had reached her twenty-

fifth year. Many distinguished personages were subjects for her brush, amongst them being members of the French Royal Family, Madame de Stael, Madame Catalani, La Bruyère, and Abbe Fleury.

The plate on the cover of the present number is a reproduction of Henry Morland's well-known work, *The Laundry Maid*, in the National Gallery.

The special plate of *Mrs. Hoare and Child*, by Sir Joshua Reynolds, presented loose with this number, is well known to all visitors to the Wallace Collection. It was painted in 1766, the year in which Reynolds was elected a member of the Dilettanti Society, and is a singularly happy example of Sir Joshua's skill in depicting that most charming of all subjects, a mother and her child.



SNUFF-BOX PRESENTED TO THE HON. MRS. DAMER
BY THE EMPEROR NAPOLEON PHOTO. RISCHGITZ

In his recent addition to the pewter collector's increasing library Mr. Christopher Markham addresses

**Pewter Marks
and Old
Pewter Ware
By**

Christopher A. Markham, F.S.A. Mr. Charles Welch in his *History of the Pewterers' Company* and by Mr.

**(Reeves and
Turner,
London, 21s.)** Massé
in his
*Pewter
Plate,*

not only presents familiar information in other and more convenient form, but, as the result of considerable research, provides the pewter-lover with fresh and interesting matter, throwing additional light on certain points, which unfortunately must ever remain to a large extent obscure.

The small number of dated touches recorded, the absence of any yearly date-stamp on pewter analogous to that on silver, and the casual manner in which the recording of touches was conducted, must always render it difficult to do more than approximate the date of the majority of old pewter articles.

The facsimiles of marks, and well-founded suggestions as to the identity of makers in whose touches initials only appear, which the author has incorporated in his transcript of the London touch-plates, must therefore be of great assistance to the collector in tracing marks.

Other sections are occupied by a brief but interesting history of the pewterer's craft: its manufacture; the statutes regulating its production; the composition of the metal; and the repair and cleaning of specimens.

The latter question is largely a matter of opinion, and Mr. Markham apparently favours reticence in

cleaning; but we think a comparison between many well-tended private collections and the uncleaned specimens in certain museums will suggest that the discreet cleaner is probably wise in his generation, and incidentally earning the gratitude of future ones.

In the chapters devoted to the enumeration of the various articles for domestic and ecclesiastical use pro-

duced by the pewterer the author confines himself within narrow limits, touching briefly on the various articles in illustrated notes.

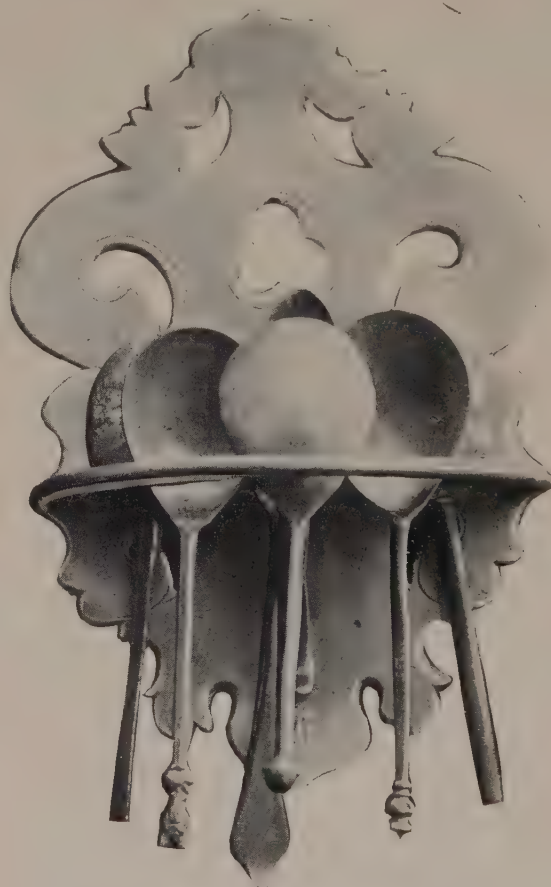
The selection of objects requisitioned for illustrating this section of the book has not invariably been happy, and the photographs of Britannia metal College "Pots" used in connection with the brief notes on tankards might, with advantage, have given place to others of such fine representative pewter tankards as are included in many well-known collections, notably in one famous series in Worcestershire, to which the author has apparently had access.

Britannia metal is admittedly akin to hard pewter, but the excellent productions of Dixon, of Sheffield,

in that metal are not regarded seriously by seekers after old pewter.

The illustrations from photographs and drawings are numerous, and often interesting, but we are inclined to think the appearance of the book would not have suffered from a fuller reliance on the camera.

Apart from the drawbacks referred to, Mr. Markham is to be congratulated on placing at the disposal of collectors a volume which must command the attention of those interested in the study of ancient pewter, or acquainted with the works of such an admitted authority on kindred subjects.—WALTER CHURCHER.



SPOON RACK EIGHTEENTH CENTURY

THE English edition recently issued of Mr. Frank Weitenkamp's *How to Appreciate Prints* makes a

**How to
Appreciate Prints**
By Frank
Weitenkamp
(Grant Richards,
7s. 6d. net)

welcome addition to the collector's bookshelf. It is a volume which, written with a singleness of purpose, is well calculated to serve others. The author endeavours, by enlisting the reader's interest in and sympathy with various artists' aims and their

methods of work, to kindle within him a desire to possess the fruits of their labours. But in so doing he contrives to impart a good deal of technical information which many who pursue this fascinating hobby have not acquired. Practically the whole range of collecting has lately been traversed by popular handbooks which yield the amateur collector all the knowledge necessary, next to practical experience, to enable him to follow one or other of the branches treated. These manuals, however, admirable as they are, premise a certain knowledge of the subject on the part of those to whom they appeal, and an inborn desire to make that subject their own. The title of the volume under review is a sufficient indication that its author had no preconceived notion of this kind, but that he appreciated the intricacy and the initial difficulties of a subject, the name of which often suggests to the lay mind a mere mechanical process in which an artist's individuality has no place whatever. But it remains a work which every collector should find helpful. The various processes of etching, dry-point, line engraving, mezzotint, stipple, colour-printing and lithography, are all explained with graphic completeness, to which numerous illustrations in half-tone of typical examples lend their aid.

Not the least noteworthy feature of the book is, that it does not attempt to regard the work of producing "pictures in print" as an art that existed only in the past, but instead, it contains a careful survey of the whole sphere of engraving, displaying the same sympathy with the workers in lithography and the modern photo-mechanical process, as with the early artists in woodcut and etching. It is, too, of great practical advantage to the student that each chapter deals with one subject only, and is quite complete in itself, so that it may be read, if desired, independently of the rest of the volume.

Having told the reader everything about the various methods of technique necessary to secure his appreciation, Mr. Weitenkamp proceeds to give some useful hints about collecting, hints that apply more particularly to the art-loving amateur who is desirous of building up a collection from an artistic standpoint, rather than to one whose main idea is to secure a good financial asset. However, as he states, "If the two coincide, all the better." The chapter on "The Making of Prints" will undoubtedly be found most useful by the amateur, who too often is bewildered in the matter of "States." The information given here should make it comparatively easy for anyone to judge a print intelligently. Finally, the book has a well-tabulated index for reference.

E. S. S.

WHEREVER there exists an understanding and a love of scientific work, of the throwing in of hypothesis among accumulated data—and the resultant vision of these data interpreted and related, intelligible parts of the developing picture of life—Mr. Bayley's book on *Mediæval Paper Marks* will find welcome.

**A New Light
on the
Renaissance
Displayed in
Contemporary
Emblems**
By Harold
Bayley
(London:
J. M. Dent
and Co. 12/6)

Whilst several writers have thrown passing glances at the available facts, and have hinted at a possible harvest of enlightenment, there has been, until this present work, no book on the subject of the water-marks in paper excepting Monsieur Charles Briquet's monumental dictionary, *Les Filigranes*, appearing in Paris two years ago, comprising over ten thousand facsimiles sorted and classified, incidentally accompanied by a repudiation of any idea of coherence in these signs.

It has been left to Mr. Bayley to complete the process of investigation, to look at this mass of material in the light of a suspicion, to use his scientific imagination upon it, to carry back the abstracted facts to their setting, to trace their origin, patiently to study the milieu of their development, and to see them at last no longer arbitrary and meaningless, but real and living, playing their coherent part.

And in this pleasant, leisurely volume, with its attendant troop of charming illustrations, he takes us to look with him at the setting whence these signs emerged—back to the heart of the Middle Ages, on joyous errand of trial, whether the picture, already so rich, will accept his proffered embellishment—back to mediæval Provence standing in sharp relief, with its ominous precocity, against the dark background of the rest of Europe, a radiant country, home of troubadours, of lovers of art and literature, cherisher of legend and romance, and salient bulwark of heresy, attracting the persecuted from all quarters to bring their intelligence and industry in various enrichment of its fair burgeoning.

Down amidst its surging life, in amongst the craftsmen of the little towns and villages, our guide cries a halt and bids us watch the lives and thoughts of the strong ones into whose hands the skilled labour of Provence fell and flourished, the Albigensian heretics who watched over the cradle of European paper-making, little colonies of craftsmen living round their mills soberly in the fear of God, perpetually at warfare with the official custodians of Christianity. It is largely upon the opinions and the lives of these men and their relation to the troubadours, the Nonconformist press of the day with their unorthodox Grail legends, their mystic romaunts and songs, that the evidence for Mr. Bayley's belief in the deliberate and connected significance of paper-marks rests—upon that and upon the internal support from the fact of the gradual modification and embellishment by the Albigensian craftsmen of the Grail and Romaunt emblems which figure so frequently in water-marks, modifications and embellishments not merely of the design, but of the idea, sufficient to prove that the makers were conscious of the

underlying symbolism as a persistent force remaining unbroken, moreover growing and expanding after the descent of the Papal Crusade on the Provençal heretics in 1209, when the whole land was silenced by the sword, and the scattered Albigenian refugees spread over Europe like a leaven, appearing under the guise of the Brethren of the Common Life, Hussites, Lollards, Brethren of the Free Spirit, *Homines Intelligentiæ*, Franciscans, founded by the ex-troubadour St. Francis of Assisi, Friends of God, and Waldenses. "So honey-combed," insists our author, "was Europe by these heretics, that it was said a Waldensian travelling from Antwerp to Rome could sleep every night at the house of a fellow-believer."

Through chapter after chapter where we may watch the youth of paper-making and printing, a bright under-world of fire, and thought, and life, waging in secret the sturdy warfare for the disenthralment of thought, Mr. Bayley marshals his evidence, and turns to us at last, his picture complete, his question on his lips, his finger pointing forward to the time when these things emerged into the light of common day and the Renaissance had come.

It is characteristic of this self-styled, common-sense Englishman that he retires, at his moment of supremest conviction, behind a spokesman — so aptly, however, that there is scarcely room for complaint:

"Gradually, and almost imperceptibly, the light of the Renaissance crept up and spread over the face of Europe:—

"Lo! in the East

Flamed the first fires of beauteous day, poured forth
Through fleeting folds of night's black drapery;
High in the widening blue the herald star
Faded to paler silver as there shot
Brighter and brightest bars of rosy gleam
Across the grey. Far off the shadowy hills
Saw the great sun, before the world was 'ware,
And donned their crowns of crimson; flower by flower
Felt the warm breath of morn and 'gan unfold
Their tender lids. Over the spangled grass
Swept the swift footsteps of the lovely light,

Turning the tears of night to joyous gems,
Decking the earth with radiance, 'brodering
The sinking storm-clouds with a golden fringe."

Whether or no we agree to accept all Mr. Bayley's deductions, to land unconditionally at the port where he would finally deposit us matters but little to the enjoyment of the voyage.* We may agree or dispute that "the awakening known as the Renaissance was the direct result of an influence deliberately and traditionally exercised by paper-makers, printers, cobblers, and other

artisans, and that the nursing mother of the Renaissance, and consequently of the Reformation, was not, as hitherto assumed, Italy, but the Provençal district of France," but we are bound at the very least to concede that he has done valuable and interesting work in bringing to light fresh documentary evidence that the torch of heresy was never quenched.

To those to whom the co-existence of orthodoxy and heresy, the outrunning of the form by the idea, and their mutual dependence, is a constant concept, this book will be a rich rekindling — undisturbed by the fact that the author does not take this view of things, but is an apologist for nonconformity, confessing himself so by his vision of the mediæval conflict as a battle between white and

black with a predetermined end, and by his necessarily resulting bewilderment over the fact that the official Church held her own.

The three chapters on the Invention of Printing, Printers' Devices, and the Transference of Wood Blocks, are perhaps the most richly suggestive.—D. M. RICHARDSON.

WHEN Rubens was sent by the Duke of Mantua to the Court of Philip III. of Spain, in 1603, he copied many of the masterpieces in that King's collection. The Duke wished him to be assisted in this work by Spanish painters, but Rubens wrote: "I do not speak actuated by any ill-feeling, but on account of the desire of Sr. Iberti, who wishes that in a moment many pictures should be painted with the aid of Spanish painters. I will follow



PORTRAIT OF A BOY, ATTRIBUTED TO JUAN RIZI
SIR FREDERICK COOK'S COLLECTION

his advice, but I do not approve it, considering the short time we have at our disposal, and the incredible inadequacy and idleness of these painters and of their manner (from which may God preserve me from any resemblance!) so absolutely different to mine."

Rubens returned to Madrid a quarter of a century later, but then Velazquez was in his prime, and the foundation had been laid for what is now known as "The School of Madrid." Before the days of Velazquez there had been many painters in Madrid, but they were of little importance, and lacked the link of style to connect them as members of a School. This link was supplied by the powerful art of Velazquez, which determined for two generations the realistic direction of the art of Madrid. Indeed, the School of Madrid is mainly composed of Velazquez's pupils and followers, chief of whom was his son-in-law, Mazo. The world-wide fame of Velazquez, and the eagerness of collectors to secure examples of his art, unfortunately led to the attribution to the master of many works by his followers, and as far back as in the days of Cean Bermudez, heads and figures were cut out of pictures by Antonio Puga, one of Velazquez's imitators, to be shipped to England and sold as originals by the master. Only in recent years have serious attempts been made to ascertain the authorship of many doubtful works, and to separate the paintings of Velazquez from those of his gifted pupil, del Mazo. Señor de Beruete y Moret devotes only a short chapter to the art of Velazquez, of which little remains to be said after the exhaustive study devoted to the master's art by the author's father; but Beruete y Moret's analysis of the work produced by the other painters of the School of Madrid is a valuable and indispensable supplement to Beruete's *Velazquez*.

Basing his investigation upon the *Family of Mazo* (formerly attributed to Velazquez) at the Vienna Gallery, and on a few authentic signed works by the most able of the master's followers, the author succeeds in convincing us that Mazo is responsible for many a picture that still passes under the more illustrious name, such as the *Admiral Pulido Pareja* at the National Gallery, and the two versions of *Don Baltazar Carlos in the Riding School* in the Wallace Collection and in the Duke of Westminster's Collection. The personality of Mazo emerges as that of a master second only to Velazquez himself, although even his greatest achievements show certain traces of weakness which are never found in the work of the head of the School.

The same thorough method of research is applied to the work of Velazquez's talented mulatto slave, Juan de Pareja, to the brothers Rizi, to Pereda, Carreño, Cerezo, Claudio Coello, and scores of more or less gifted painters of the second and third rank, whose very names have been almost forgotten, and whose fame has been obscured by the towering genius of Velazquez. To Juan Rizi the author attributes an interesting portrait of a boy in Sir Frederick

Cook's Collection, which has long been a puzzle to students.

Thus, the development, or rather decline, of the School is traced to the dying days of the seventeenth century, when Luca Giordano's showy and meretricious decorative skill gained the day, and Spanish art lost its national character and seriousness in the imitation of the imported decadent Italian manner. It is surprising that the author, in spite of Señor Cossio's recently published discovery, still gives the wrong date of El Greco's birth.

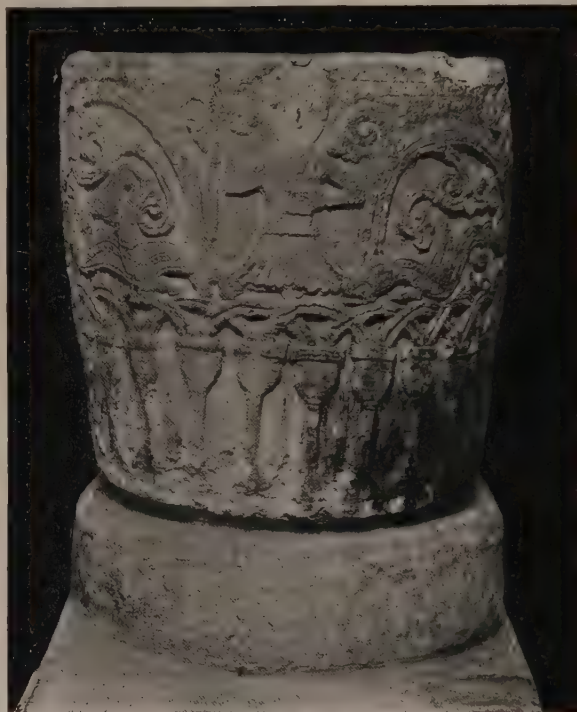


PORTRAIT OF DON TIBURCIO DE REDIN BY JUAN RIZI
 FROM "THE SCHOOL OF MADRID"
 BY A. DE BERUETE Y MORET (DUCKWORTH AND CO.)

THE Church of St. James, Avebury, North Wilts, is famous for its remains of Saxon and Norman architecture. When the writer was conducting archæological excavations at the great stone circle of Avebury last spring, he secured a good photograph of the west side of the font, of which the accompanying illustration is a representation.

This tub font (probably intended for immersion) is Saxon in character, with Norman ornamentation of the first quarter of the twelfth century. By some the bowl is regarded as Saxon of about A.D. 900, the carving being added later. It is circular in plan, with an external diameter at top of $30\frac{1}{4}$ in.; internal diameter, 25 in. It stands 41 in. high above the floor, of which the plinth measures 5 in. thick, and the pedestal with chamfered edge, on which the font stands, 7 in. The font is lead lined, the maximum internal depth of the bowl being $16\frac{3}{4}$ in.

The figure of a bishop, facing the west end of the church, is said to have a mitre, now almost completely obliterated; a staple now occupies the position of the nose, and, no doubt, the chain for the plug of the font was fixed here, and has played havoc with the bishop's features for several centuries. He holds a book to his heart with his left hand, and a crozier in his right hand, with which he is "bruising" the head of a dragon or serpent, which in its turn is bruising his heel (Gen. iii. 15). Above, a vulture, ready to devour the dragon, is faintly seen. There is also a dragon on the bishop's left side, but this is in undisputed possession, as no crozier nor vulture are there to stay its proceedings. The dragons' tails become blended with the foliage which surrounds the upper parts of the other sides of the font. The ornamentation of the lower part consists of an encircling arcade of intersecting semi-circular arches springing from columns with cushion capitals, which is typical of the period, and may be seen on the church fonts at



THE FONT AT THE CHURCH OF ST. JAMES, AVEBURY

Sculthorpe (Norfolk), Alphington (Devon), Corfe and West Camel (Somerset), etc.

The symbolism of the Avebury font may represent the fall of man, and the initial recovery of his lost estate through the washing of the water of baptism.

"An Æsthetic Conversion" Heal & Son

An Æsthetic Conversion is the title of a dainty little brochure from the pen of Mr. Joseph Thorp, published by Messrs. Heal & Son. In his preface the author states that "these notes are put together and published entirely at my own suggestion; that therein I have expressed my individual judgments, unhampered by the usual limitations."

"This," he continues, "should make the notes a better guide to the spirit and character of this old-established and justly-respected house of business than the discounted utterances of the ordinary trade announcement."

Embellished with a number of excellently-drawn illustrations, and tastefully bound in grey boards, the volume is well worthy of the perusal of those interested in furniture thoughtfully designed and soundly wrought.

Books Received

- The World's Great Pictures*, Parts X., XI., and XII., 7d. net. (Cassell & Co., Ltd.)
- St. Francois D'Assisi dans la Légende et dans L'Art Primitifs Italiens*, by Arnold Goffin. (G. Van Oest & Co.)
- Bath Episodes*, by J. F. Meehan, 6d. (B. & J. F. Meehan.)
- Some Small Houses*, by Walter Gray Ross, 2s. 6d. net. (W. G. Ross.)
- The Library*, July, 1909, No. 39, Vol. X., by J. Y. W. Macalister, F.S.A., 3s. net. (Alex. Moring, Ltd.)
- Beautiful Flowers and How to Grow Them*, Part XVII., by H. J. and W. P. Wright, 1s. net; *The National Gallery*, Part XIV., by P. G. Konody, M. W. Brockwell, and F. W. Lippmann, 1s. net; *Fragonard*, by Haldane Macfall, 1s. 6d. net; *Chardin*, by P. G. Konody, 1s. 6d. net. (T. C. & E. C. Jack.)
- The Isle of Man*, by Agnes Herbert, illustrated by Donald Maxwell, 10s. 6d. net. (John Lane.)
- Recollections of a Long Life*, by Lord Broughton, Vols. I. and II., by Lady Dorchester, 24s. net. (John Murray.)
- The Romance of Fra Filippo Lippi*, by A. J. Anderson, 10s. 6d. net. (Stanley Paul & Co.)
- Old Tit-bits from Tichborne Old Church Books*, by Rev. E. J. Watson Williams, 2s. net; *Book Prices Current*, Part III., 1909. (Elliot Stock.)



PAINTED BY J. A. R. S. V. E.

ENGRAVED BY J. A. R. S. V. E.

PAINTED BY J. A. R. S. V. E.

RACE FOR THE GREAT S' LEGER STAKES, 1836.

Approbation — Of in good Style.

NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR MAGAZINE who may be able to impart the information required by Correspondents.]

ANTIQUE SWORD.

DEAR SIR,—I enclose photographs of a sword which has been in my possession for many years, and which apparently bears the heads of Charles I. and his Queen. I should be glad to know if any of your readers can give me any particulars regarding it.

Yours faithfully,

HERBERT GRAYSTONE.

UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—In the July number of THE CONNOISSEUR MAGAZINE information is required about an unidentified country house. I think it is the house at Haarlem (Holland), now used as a Colonial Museum, at the entrance of the Haarlem wood. The

lawn is at the present time a deer park. In the tenth century the house was built by the Amsterdam banker Hope, who was of English birth. He was the founder of the well-known banking-house, Hope & Co., still existing.

If you might take interest, I will try to get photographs of the building in its present form.

I am, dear Sir,

Yours faithfully,

W. VAN DER TAK.

UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—The "Unidentified Country House" on page 191 of the July CONNOISSEUR MAGAZINE is Bedgebury Park, near Hawkhurst, the late residence of Mr. Beresford Hope. It has recently been altered by Mr. Lewis, the owner, a South African millionaire, who bought it.

I remain, yours very truly, J. LANGHORNE.



ANTIQUE SWORD

UNIDENTIFIED COUNTRY HOUSE.

DEAR SIR,—I am not acquainted with the look of Deepdene, Dorking; but since that house was, at the end of the eighteenth century, the seat of the well-known art patron Mr. Hope, I venture to hazard the suggestion that the Country House of which Mr. Leggatt sent a photograph might possibly be Deepdene.

Yours faithfully,

F. M. CLEMENT
PARSONS.

HOLBEIN'S "SIR
THOMAS MORE."

DEAR SIR,—On page 184 of your July issue appears a paragraph about Holbein's Sir Thomas More and his family, and the disappearance of the picture. A description of this picture may be found in Mr. Hutton's *Burford Papers*, pages 18, 19. It formerly belonged to the Lenthall family, and possibly came from the collection of Charles I., and thence obtained by Speaker Lenthall.

A footnote states on page 19 that the picture is now "at Cokethorpe Park, near Witney, and is described in my *Sir Thomas More*, pages 89-91."

I remain, yours very truly,

J. LANGHORNE.

UNIDENTIFIED PORTRAIT.

DEAR SIR,—The portrait of a lady, of which you were good enough to insert a reproduction in your

June number, has been identified. It is, as I assumed, after Rembrandt, and was engraved by J. Spilsbury. The lettering on a print impression is as follows:—

"A Dutch Lady after a picture by Rembrandt in the possession of William Baillie Esq. published August 25th 1769 and sold by Henry Parker at No. 82 in Cornhill, London."

The proof was evidently unknown to Chaloner Smith; but he describes a print impression on page 1,335, No. 40.

Yours faithfully,

H. W. BRUTON.

OLD ENGLISH
TAPESTRY.

SIR,—Would owners of old English tapestry bearing the names of the makers Poyntz, Saunders, Bradshaw, or Vanderbank kindly send me particulars thereof for an illustrated book which I am compiling on the subject.

Yours truly,

E. ALFRED JONES.

UNIDENTIFIED
PORTRAIT.

DEAR SIR,—I shall be glad if you will kindly

insert in THE CONNOISSEUR MAGAZINE a reproduction of the enclosed photograph with a view to ascertaining the subject and artist if possible. The size of the canvas is 2 ft. 2 in. by 1 ft. 5 in. The name of the artist is illegible, but the date upon it (almost illegible) appears to be 1691. The picture has been in the possession of my family for very many years. -

Yours faithfully, R. E. ALLEN.



UNIDENTIFIED PORTRAIT





JULY picture sales are rarely of the first importance, and the few dispersals held during the concluding two or three weeks of the season are usually of a miscellaneous character—an *omnium gatherum* of small properties which have accumulated during the spring months. This year at Christie's July included the most important collection



of the year—Sir Cuthbert Quilter's—and two other noteworthy sales.

The various ancient and modern pictures sold on July 2nd were derived from several sources; but much of the interest of the day was provided by three of the four pictures the property of Mr. E. W. Parker, J.P., of Skirwith Abbey, Cumberland. The most important of these was a striking version of Rembrandt's *Descent from the Cross*, 55 in. by 42 in., signed and dated 1651—this picture has probably been in England for over a century and a half; in 1834 it was sold as the property of Viscountess Hampden, when it brought only £139. At the J. A. Beaver sale in 1840 it was bought in at 240 gns., and since that date it had disappeared from public notice; it was now purchased by a Paris dealer at 7,800 gns.—a considerable advance on the previous auction record in this country, the 6,700 gns. paid in 1893 for the portrait of the *Wife of Burgomaster Six*. Another important picture, untraced by all recent writers, was Turner's *East Cowes Castle, the Seat of J. Nash, Esq., the Regatta Beating to Windward*, 36 in. by 48 in., painted for John Nash (at whose sale in 1835 it sold for 190 gns.), and exhibited at the Royal Academy of 1828; this realised 6,500 gns. The companion picture, also painted for Nash, and exhibited at the Academy of 1828, was purchased at Nash's sale and passed with the Sheepshanks collection into the South Kensington Museum. A. Cuyp, *A Town on a River*, sunset effect, 40 in. by 52 in., signed, 1,680 gns.; and R. Wilson, *Solitude*, 40 in. by 50 in., 350 gns.

The sale included, in the order of the catalogue, the

following:—A drawing by J. Holland, *The Church of the Gesuati, Venice*, 18 in. by 37 in., 245 gns. Pictures: R. P. Bonington, *View on the French Coast*, low tide, with figures, 14 in. by 20 in., 155 gns.; A. Cuyp, *River Scene*, with boats and figures, evening, on panel, 23 in. by 40 in., 550 gns.; two by F. Guardi, *Santa Maria della Salute, Venice*, with gondolas, 11 in. by 16 in., 250 gns.; and *A View of "La Zuecca"*, with boats and gondolas, 10 in. by 18 in., 305 gns.—both from Lord Farnham's collection, 1869. Pastels, each 22 in. by 25 in., by D. Gardner, three children of David Lewis, of Malvern Hall: *Elizabeth, afterwards Lady Croft*, in white dress with mauve scarf, in a landscape, 300 gns.; *Maria, afterwards Lady Dysart*, in white dress with pink bows, a dog by her side, 420 gns.; and *David Greswolde Lewis*, in brown coat, blue vest, and white breeches, 100 gns. A pastel by J. Russell, *Girl with a Spaniel*, 24 in. by 18 in., engraved by P. H. Tomkins, 480 gns. Pictures: J. Northcote, *Mrs. Collingwood*, in white and gold dress with red cloak, 30 in. by 25 in., 195 gns.; Sir M. A. Shee, *Portrait of Mrs. Anna Shawe Leeke*, in red dress, with a dog on the sea-shore, 93 in. by 57 in., 100 gns.; J. van Huysum, *Flowers and Birds' Nests*, on panel, 31 in. by 23 in., 230 gns.; F. Pourbus, *Portrait of Mary Queen of Scots*, in black dress and white head-dress, on panel, 19 in. by 15 in., 180 gns.; E. De Witte, *Interior of Amsterdam Cathedral*, with numerous figures, 75 in. by 64 in., 400 gns.; Vigée Le Brun, *Portrait of a Lady*, in white muslin dress with blue sash and bow, 30 in. by 24 in., 900 gns.; Sir G. Kneller, *Portrait of John Duke of Marlborough*, in brown dress and red cloak with flowing wig, battle in the background, 64 in. by 53 in., 800 gns.; Sir J. Reynolds, *Portrait of a Gentleman*, in red coat and brown vest, white stock, 29 in. by 24 in., 180 gns.; A. Cuyp, *Portrait of a Youth*, in rich red cloak, at a window, on panel, 20 in. by 16 in., 310 gns.; J. Hoppner, *Portrait of William Robertson*, in dark blue coat with black collar, white cravat, 30 in. by 25 in.; W. Williams, *Courtship and Matrimony*, 23 in. by 18 in., 1786, a pair engraved by F. Jukes, 300 gns.; J. Van Goyen, *River Scene*, with boats, figures, and animals, on panel, 15 in. by 23 in., 290 gns.; J. B. Greuze, *Portrait of Jacques Necker*, in lilac-coloured coat and white vest, 16 in. by 13 in., 160 gns.;

G. Morland, *The Comforts of Industry and The Miseries of Idleness*, a pair, 12 in. by 14 in., engraved by H. Hudson, 1790, 820 gns.—this pair was presented by George Morland to E. Collins, of Maize Hill, Greenwich, great-grandfather of the vendor, Mr. Edward Collins Wood, of Keithick, Coupar Angus; G. Romney, *Portrait of Admiral Sir John Orde, Bart.*, in captain's uniform of blue coat, white vest and breeches, 50 in. by 40 in., 1,680 gns.; N. Maes, *Portraits of a Gentleman*, in black gown with white linen collar, seated in an armchair, and of his wife, in black dress with white lawn at the neck and on the sleeves, a pair, 44 in. by 36 in., signed, 2,150 gns.; J. Hoppner, *Portrait of a Lady*, in white dress with black lace shawl, seated, with her two daughters, 50 in. by 40 in., 1,450 gns.; and Sir H. Raeburn, *Portrait of Master Thomas Blisland*, in green dress with loose white frilled collar, seated on a bank, 56 in. by 44 in., 3,400 gns.

THE great sale of the season—one of the greatest, indeed, for many years—was that of the collection of pictures and drawings of Sir W. Cuthbert Quilter, who has disposed of his house and picture gallery at 74, South Audley Street, London. The sale was held by Messrs. Christie on July 9th, and an illustrated account of the collection appeared in THE CONNOISSEUR MAGAZINE of that month. There were 124 lots, which showed a total of £87,790 10s., but one or two pictures—particularly Holman Hunt's *Scapegoat*—probably did not reach the reserves, which in all cases were declared by the auctioneer to be small. The sale was regarded as a most successful one, and the prices higher than had been anticipated. The popularity of several of the artists whose works are represented in this sale is no longer what it had been; there was consequently a considerable margin between past and present prices. The loss in this direction, however, was counterbalanced by the great increase in the commercial value of some of the other pictures. We deal with the collection in the order of sale. Water-colour drawings, English School: Ford Madox Brown, *Jacobo Foscari*, 37 in. by 24 in., 1870, 260 gns.—from the F. Craven sale, 1895 (205 gns.); J. Constable, *Brighton Beach*, looking towards the chain pier, 4 in. by 7 in., 155 gns.; C. Fielding, *Scotch Mountain Firs*, *Glen Maree*, with mist, 17 in. by 23 in., 1849, 150 gns.—from the F. J. Sumner sale, 1885 (240 gns.); A. C. Gow, *The Requisitionists*, 19 in. by 30 in., 1878, 225 gns.; S. Prout, *Milan*, a view of the cathedral from the square, with numerous figures, 20 in. by 27 in., 325 gns.—from the J. L. Clare sale, 1868 (675 gns.), and the F. J. Sumner sale, 1885 (480 gns.); and P. De Wint, *On the River Arun*, 17 in. by 32 in., 220 gns. Continental Schools: D. A. C. Artz, *The Fisherman's Children*, 21 in. by 14 in., 150 gns.; J. Israels, *The Cottage Door*, 11 in. by 8 in., 220 gns.—from the Arbuthnot sale, 1882 (105 gns.); J. Maris, *A Young Child seated in a Chair with a Bowl of Soup*, 15 in. by 12 in., 155 gns.; two by A. Mauve, *Landscape, with Peasant and Sheep under*

some Trees, 12 in. by 8 in., 200 gns., and *Peasant Girl and Five Cows*, 6 in. by 12 in., 225 gns.

Modern pictures, Continental School: C. Bisschop, *The Crown Jewels*, a portrait of the son of Sir Henry Howard, K.C.M.G., in a page's dress, and holding a red cushion on which are a coronet and jewels, 47 in. by 31 in., 150 gns.; P. J. Clays, *A Calm on the Scheldt*, panel, 24 in. by 48 in., 1867, 320 gns.—from the S. Plummer sale, 1882 (300 gns.); J. B. C. Corot, *Souvenir de la Villa Pamphili*, 15 in. by 21 in., etched by Lalanne, 1,350 gns.; C. F. Daubigny, *Les Laveuses, a view on the River Oise*, panel, 15 in. by 26 in., 1873, 1,550 gns.; N. Diaz, *Venus and Adonis, in a landscape accompanied by Cupids*, on panel, 17 in. by 14 in., 800 gns.; E. Frère, *The Young Student*, panel, 10 in. by 8 in., 1877, 115 gns.; C. van Haanen, *Trying on the Ball Dress*, a scene in a Venetian dressmaker's workroom, 28 in. by 17 in., 1884, 100 gns.; H. Harpignies, *Poplar Trees at Herisson*, 17 in. by 14 in., 170 gns.; E. Isabey, *The Favourite, or My Lady's Parrot*, panel, 13 in. by 10 in., 280 gns.; two by J. Israels, *Watching the Cradle*, 30 in. by 24 in., 2,250 gns.; and *Children of the Sea*, panel, 9 in. by 13 in., 450 gns.; Franz Van Lenbach, *Portrait of Signora Eleonora Duse*, the actress, in brown dress with white sleeves, oval, 32 in. by 28 in., 1886, 560 gns.; Baron H. Leys, *Martin Luther reading the Bible to his Companions*, on panel, 27 in. by 41 in., 1865, 560 gns.—from the C. Kurtz sale, 1880 (1,150 gns.); J. F. Millet, *Jeune Fille attrapée par des amours*, panel, 25 in. by 10 in., 600 gns.; M. Munkacsy, *The Two Families*, a lady and her children in an apartment, feeding some puppies, panel, 16 in. by 23 in., 270 gns.—the original study for the Academy picture, and from the sale of W. H. Michael, 1887 (510 gns.); and Hermann Philips, *A Musical Reverie*, panel, 32 in. by 25 in., 160 gns.

English School: R. P. Bonington, *The Grand Canal, Venice*, 8 in. by 11 in., sketch for the large picture, 360 gns.—from the Novar sale, 1880 (100 gns.); Sir E. Burne-Jones, *Green Summer*, group of eight girls seated upon the grass listening to a story which one of them is reading, 26 in. by 42 in., 1868, 320 gns.—from the W. Graham sale, 1886 (500 gns.); J. Constable, *West End Fields, Hampstead*, noon, 13 in. by 20 in., 600 gns.—from Capt. C. G. Constable's sale, 1887 (280 gns.); D. Cox, *Outskirts of a Wood*, open moorland at the edge of Sherwood Forest, 27 in. by 35 in., exhibited at the Academy, 1843, 1,650 gns.—from the E. C. Potter sale, 1884 (1,350 gns.); J. Crome, *A Squall off Yarmouth*, 20 in. by 32 in., 700 gns.; H. W. B. Davis, *Loch Maree*, cattle and sheep in the foreground, sunset, 9 in. by 19 in., 1882, 110 gns.; Keeley Halswelle, *Shooter's Hill, Pangbourne*, 13 in. by 24 in., 1879-92, 245 gns.; Sir H. Von Herkomer, *The Last Muster: Sunday at the Royal Hospital, Chelsea*, 82 in. by 61 in., 1875, engraved by A. Turrell; frequently exhibited, winning the *médaille d'honneur* at Paris in 1878, 3,100 gns.; W. Holman Hunt, *The Scapegoat*, 33 in. by 54 in., painted at Oosdoom, on the margin of the salt-encrusted shallows of the Dead Sea, 1854, exhibited at the Royal Academy, 1856, and engraved by C. Mottram, 2,800 gns.—from three previous

In the Sale Room

sales: B. G. Windus, 1862 (475 gns.), J. Heugh, 1878 (480 gns.), and Sir Thomas Fairbairn, 1887 (1,350 gns.); Sir Edwin Landseer, *Scene from the Midsummer Night's Dream*, with Titania and Bottom, fairies attending, Peas-blossom, Cobweb, Mustard-Seed, Moth, etc., 31 in. by 52 in., painted for J. K. Brunel's Shakespeare Room, exhibited at the Royal Academy, 1851, and engraved by S. Cousins, 2,400 gns.—from the Brunel sale, 1860 (2,800 gns.); Cecil G. Lawson, *The Doons Valley, North Devon*, 41 in. by 53 in., from the Royal Academy, 1882, 2,250 gns.—from the B. Priestman sale, 1896 (550 gns.), and the C. A. Barton sale, 1902 (1,638 gns.); two by B. W. Leader, both exhibited at the Royal Academy, 1883, and engraved by Brunet Debaines, *Parting Day*, 43 in. by 71 in., 1,200 gns.; and *Green Pastures and Still Waters*, 47 in. by 71 in., 1,150 gns.; Lord Leighton, *Cymon and Iphigenia*, 64 in. by 129 in., from the Academy of 1884, 2,250 gns.; J. Linnell, sen., *On Summer Eve by Haunted Stream*, 27 in. by 35 in., 1853, 500 gns.—from the A. Wood sale, 1874 (795 gns.); three by Sir John E. Millais, *Murthly Moss, Perthshire*, 50 in. by 73 in., from the Academy of 1887, and etched by Brunet Debaines, 3,000 gns.; *Joan of Arc*, small full-length figure in armour, with red skirt, kneeling, facing the spectator, 31 in. by 23 in., Royal Academy, 1865, 700 gns.; and *Portrait of the Rt. Hon. John Bright*, three-quarter length, standing, in dark clothes, 50 in. by 36 in., Royal Academy, 1880, engraved by T. O. Barlow, 680 gns.; P. R. Morris, *Piping Home*, 20 in. by 30 in., 115 gns.; Sir W. Q. Orchardson, *The Challenge*, a Puritan's struggle between honour and conscience, 25 in. by 41 in., 1,000 gns.—from the S. Plummer sale, 1882 (480 gns.); J. Pettie, *Sweet Seventeen*, a portrait of Miss Lizzie Bossom, in black dress, with lace fichu and red rose, panel, 34 in. by 30 in., exhibited at the Institute of Painters in Oils, 1883, 620 gns.; J. Phillip, *Selling Relics, Cathedral Porch, Seville*, 62 in. by 84 in., the last picture painted by the artist, 950 gns.—from the Hermon sale, 1882 (3,750 gns.); G. J. Pinwell, *Out of Tune: the Old Cross*, a man and woman seated on the steps of a village cross, a scene in Bricknoller Churchyard, with the Quantock Hills behind, 38 in. by 50 in., 1869, 560 gns.—from the Artist's sale, 1876 (60 gns.); Sir E. J. Poynter, *Under the Sea Wall*, 22 in. by 14 in., Royal Academy, 1888, 1,000 gns.; Briton Riviere, *The Magician's Doorway*, 42 in. by 62 in., 1882, 620 gns.; D. G. Rossetti, *La Bella Mano*, a three-quarter length female figure washing her hands in a bowl, an angel on either side of her, 62 in. by 46 in., 1875, 2,000 gns.—from the F. S. Ellis sale, 1885 (815 gns.); F. Sandys, *Portrait of a Lady*, in white and yellow striped dress, panel, 18 in. by 14 in., 210 gns.; J. Stannard, *A Coast Scene*, 23 in. by 36 in., 300 gns.; J. M. W. Turner, *Venus and Adonis*, 60 in. by 47 in., painted about 1806-1810, 4,000 gns.—from the John Green sale, 1830 (83 gns.), and the Beckett Denison sale, 1885 (1,450 gns.); G. Vincent, *Greenwich Hospital*, a view of the river, with numerous boats and ships, 27 in. by 35 in., 1827, 1,060 gns.—from the F. Fisher sale, 1888 (740 gns.); F. Walker, *The Bathers*, 36 in. by 84 in.,

exhibited at the Royal Academy, 1867, and etched by R. W. Macbeth, 2,900 gns.—from the W. Graham sale, 1886 (2,500 gns.); and J. W. Waterhouse, *Marianne, Wife of Herod*, 105 in. by 72 in., illustrating a passage in Josephus, exhibited at the Royal Academy, 1887, 480 gns.

Early English pictures: Sir W. Beechey, *Portrait of Mrs. Archer*, in short-waisted white dress, 30 in. by 25 in., 890 gns.; J. W. Chandler, *Mrs. Franklin*, in white dress with blue sash, 30 in. by 25 in., signed with initials and dated 1793, 110 gns.; G. H. Harlow, *Portrait Group of Mrs. Hopwood and her three young Children*, 36 in. by 28 in., 720 gns.—from the Duncan Dunbar sale, 1894 (185 gns.); Sir J. Reynolds, *Venus and Piping Boy*, 50 in. by 40 in., purchased from the artist by J. J. Angerstein, in whose family it remained until 1885, when it passed into the Quilter collection, 6,400 gns.; and the original sketch for the picture in the National Gallery, *The Graces Decorating a Terminal Figure of Hymen*, 22 in. by 28 in., 400 gns.; G. Romney, *Portrait of Mrs. Jordan*, in white dress, cut low, pink sash, and white muslin head-dress, 50 in. by 40 in., 4,800 gns.—from the E. C. Potter sale, 1884 (700 gns.); Sir M. A. Shee, *Portrait of Mrs. Stephen Kemble as "Cowslip" in "The Agreeable Surprise"*, whole length, in white dress with blue shawl and high hat, 94 in. by 57 in., exhibited at the Royal Academy, 1793, 380 gns.—from the H. A. Rannie sale, 1898 (90 gns.); and J. Zoffany, *Portrait of James Quin*, the actor, in red coat and white vest, 36 in. by 28 in., 190 gns.

Works by old masters: Bartel Beham, *Portraits of a Gentleman and His Wife*, panel, 25 in. by 19 in., formerly in the collection of the Emperor of Austria at Schloss Lanenburg, near Vienna, 900 gns.; O. Brecklenkam, *A Cavalier and Lady seated at a Table*, on panel, 16 in. by 13 in., signed with initials and dated 1666, 320 gns.; J. Pantoja de la Cruz, *Portrait of the Countess Pallavicino*, three-quarter figure in richly brocaded dress, large lace ruff, wearing a coronet, 62 in. by 47 in., 1,600 gns.; F. Guardi, *An Island near Venice*, 36 in. by 43 in., signed, 860 gns.—from the Marquis de Blaisel sale, 1872 (£170); B. Van der Helst, *Portrait of a Lady*, in black dress with white lace fichu and cap, 28 in. by 23 in., 300 gns.—from the Massey-Mainwaring sale, 1898 (46 gns.); P. Le Sire, *Portraits of Regnier Strik Johanszoon*, in black check cloak and black hat, white linen collar, and of *D'Alida Van Scharlaken*, in black flowered dress with large white ruff, on panel, 33 in. by 26 in., signed and dated 1637, 1,040 gns.—a pair of fine portraits by this exceedingly rare Dordrecht master, of whose work the only known example in a public gallery is at Hanover; the incorrect spelling of the name, "Le Sein," on pages 169 and 170 of THE CONNOISSEUR MAGAZINE, for July, arose from the not too legible signatures on the panels; B. E. Murillo, *The Immaculate Conception*, 74 in. by 54 in., painted for Charles II. of Spain, 4,800 gns.; B. Van der Neer, *River Scene*, with a chateau, windmills, and buildings, panel, 12 in. by 18 in., signed with initials, 420 gns.; J. Ochtervelde, *The Music Lesson*, an interior with a young lady in white satin dress seated at a spinet, with a gentleman in brown dress, 37 in. by

30 in., 850 gns.—from the sale of E. Marshall, at Reading, 1897 (460 gns.); J. Steen, *Backgammon Players*, panel, 16 in. by 14 in., 620 gns.; Velasquez, *Portrait of Mariana, Second Wife of Philip IV. of Spain*, in court mourning, a black silk dress, the borders of which are trimmed with silver stripes and immense hoops, 58 in. by 47 in., 2,300 gns.; P. Veronese, *St. Gregory the Great and St. Jerome*, a pair of small full-length figures, 30 in. by 13 in., 600 gns.; and P. De Vos, *A Peacock and Cock Fighting*, 53 in. by 71 in., signed, 670 gns.

The modern pictures and drawings of the Dutch and French Schools, the property of the Dowager the Hon. Louise Van Alphen, of The Hague, formed the first portion of the sale on July 16th. The more important drawings were two by J. Israels, *Saying Grace*, 17 in. by 22 in., 410 gns.; and *The Pig-Sty*, 12 in. by 17 in., 260 gns.; J. Maris, *The Bridge*, a view in a Dutch town, with a wooden bridge over a canal, 20 in. by 27 in., 1,250 gns.; and A. Mauve, *A Shepherd and his Flock*, 17 in. by 24 in., 950 gns. Pictures: B. J. Blommers, *Boys Bathing*, 18 in. by 15 in., 200 gns.; C. F. Daubigny, *Moonrise*, 19 in. by 31 in., 200 gns.; N. Diaz, *L'Heureuse Famille*, panel, 18 in. by 13 in., 150 gns.; two by H. Fantin-Latour, *Peonies in a Glass Vase*, 15 in. by 14 in., 240 gns.; and *Asters and Gladiolas in a Glass Bottle*, 15 in. by 12 in., 1861, 170 gns.; three by J. Israels, *Portrait of a Girl*, in brown dress and white cap, 27 in. by 21 in., 1,000 gns.; *The Signal*, a fisherman seated on a horse waving a flag to a boat out at sea, 25 in. by 37 in., 750 gns.; and *A Shrimper*, panel, 15 in. by 9 in., 420 gns.; six by J. Maris, including *Low Tide*, 24 in. by 20 in., 1,150 gns.; five by W. Maris, *Milking Time*, 28 in. by 22 in., 750 gns.; *Feeding Calves*, 28 in. by 22 in., 820 gns.; *Ducks*, 21 in. by 36 in., 580 gns.; *A Dutch Dyke*, with ducks near a shed, 500 gns.; and *Cattle in a Pasture*, panel, 7 in. by 10 in., 310 gns.; A. Mauve, *Cows and Calves in a Pasture near a Gate*, 20 in. by 32 in., 700 gns.; and A. Neuhuys, *The Peasant Family*, 39 in. by 29 in., 800 gns.

The second portion of the day's sale was made up of a miscellaneous assortment of pictures ancient and modern. The more important were: J. Ruysdael, *Woody Landscape*, with cottages and figures on a sandy path, 25 in. by 29 in., signed, 760 gns.; D. Van Tol, *Girl at a Spinning-Wheel*, seated near an open window, panel, 19 in. by 14 in., 150 gns.; eleven pictures (lots 71-81), catalogued as "the property of a gentleman," were until recently in the George McCulloch collection, and among them were: T. S. Cooper, *Cattle by a Stream*, 30 in. by 42 in., 1886, 138 gns.; two by Peter Graham, *From Beetling Sea-Crags where the Gannet Builds*, 68 in. by 50 in., from the Royal Academy, 1896, and engraved by J. B. Pratt, 760 gns.; and *Evening: Highland Cattle Crossing a Stream*, 64 in. by 48 in., 1881, 1,220 gns.; B. W. Leader, *Conway Bay and the Carnarvonshire Coast*, 51 in. by 83 in., 1892, 570 gns.; E. Blair Leighton, *Lay thy Sweet Hand in Mine and Trust in Me*, 60 in. by 41 in., from the Royal Academy, 1891, 400 gns.; M. von Munkacsy, *Tête-à-Tête*, panel,

59 in. by 43 in., 620 gns.; and S.-E. Waller, *One-and-Twenty*, 64 in. by 100 in., Royal Academy, 1891, 400 gns.

Among the other properties were a pair of exceedingly interesting and important small whole-length portraits, by A. Nasmyth, of *Mr. and Mrs. J. Cockburn Ross*, 36 in. by 27 in., 128 gns.; H. Fantin-Latour, *Azaleas in a Nankin Jar*, 16 in. by 9 in., 1874, 205 gns.; T. Gainsborough, *The Artist's Daughter as a Gleaner*, 29 in. by 24 in., 340 gns.; D. Gardner, *Portrait of Mrs. E. A. Hall, afterwards Mrs. Morse*, 29 in. by 24 in., 130 gns.; French School, *Portrait of a Lady*, in blue grey dress and white satin cloak, 31 in. by 25 in., 330 gns.; two by G. Romney, *Miss Watson, afterwards Mrs. Edward Wakefield*, in white dress with blue sash, 36 in. by 27 in., 1,500 gns.; and *Edward Wakefield, of Gilsford, Co. Down*, in brown coat and white stock, 35 in. by 27 in., 290 gns., both painted in 1793; and Sir H. Raeburn, *Portrait of Sir John Sinclair*, whole length, in scarlet coat with yellow facings, white vest and red sash, 94 in. by 60 in., 6,200 gns.; this was the well-known portrait which was "knocked-down" at Robinson & Fisher's in May, 1903, at 14,000 gns.

On July 23rd the sale included: Sir P. Lely, *Portrait of the Duchess of Cleveland*, in yellow dress with blue scarf, 48 in. by 39 in., 170 gns.; J. M. Nattier, *Portrait of Mlle. de Langeis*, in grey dress with blue scarf, holding a flower, 48 in. by 36 in., 480 gns.; and J. B. Monnoyer, *Flower in a terra-cotta vase, fruit, parrots, and rabbits*, 90 in. by 72 in., 210 gns.; and on July 28th, the final sale of the season, only two lots reached three figures: De Bruyn, *Portrait of a Gentleman*, in fur-trimmed cloak and black cap, and a *Portrait of a Lady*, in black dress with white ruffle and cap, a fan in hand, 22 in. by 17 in., 310 gns.; and H. Bosch, *The Adoration of the Magi*, on panel, 32 in. by 29 in., 185 gns.

AMONG a number of interesting books belonging to Colonel Cotes, whose library was mentioned last month rather more casually than it deserved, was a very fair copy of Wycherley's *Miscellany Poems* of 1704, a folio which contains one of the finest mezzotint portraits found in any English book. It represents the dramatist at the



age of twenty-eight, when he was a fashionable young man about town, and before he produced the first of his plays, *Love in a Wood*, which made him the darling of the court and of society. To meet with the *Miscellany Poems* is not difficult, but as most of the copies thus casually stumbled across have had the portrait extracted, the sale of one which has not shared the common fate is worthy of passing notice. It realised £12 5s. (orig. panel, cf.), and will be worth more some day. A very fine and unusual copy of this book was once in the possession of a well-known firm of

booksellers in the West-end, for which they asked as much as £140. It was a presentation copy with autograph inscription in Wycherley's handwriting, with signature, addressed "For Ye Right Honble the Earle of Radnor from his most obliged and humble servant," and had been in the library of Sir Andrew Fountaine, of Narford Hall, Norfolk, who had obtained it at a time when books had not the same sentimental value which now distinguishes many of the nobler sort. A book was then a book, and this one but little better perhaps than any other copy which might have been procured with a little trouble at the time; but in our day it possesses an interest altogether exceptional, and this must be our excuse for mentioning it in this record of current events. The details of the romantic life of Wycherley, surrounded as it was with a glamour which the portrait seems in a measure to reflect, makes this book, provided it be perfect, a great favourite with collectors all over the world.

The opening sale in July, which is always the final month of the London auction season, so far as books are concerned, was held at Sotheby's on the first and following day, the 672 lots in the catalogue realising £1,183. This sale was of a very miscellaneous character, all kinds of books being placed as they were received, doubtless from a large number of different sources, without regard to order or any kind of arrangement, except as regards size—the object, of course, being to keep the property of different owners as separate and distinct as possible. This often occurs, and it is just at sales of this character that the book-hunter is most likely to gather in his harvest. The most noticeable work among many which were distinctly interesting was a copy of the third edition of Walton's *Compleat Angler*, with the date 1664 instead of 1661, which is of more frequent occurrence, though both dates are equally correct. This realised £60 (old cf.), though it was a little soiled, and had the title-page torn and a few margins wormed. A *Breviarium ad Usum Cisterciensis Ordinis*, printed at Paris per Jo. Kaerbriand (15—), 8vo, made £10 5s. This Breviary seems to have been used in an English Abbey of the Cistercian order, as there were some manuscript entries of English saints in the Calendar in a contemporary hand. Other prices realised at this sale were as follows:—La Fontaine's *Fables Choiesies*, Oudry's fine edition on large paper, 4 vols., folio, 1755-59, with the plate *Le Singe et le Léopard* before the inscription on the banner, £30 10s. (contemp. mor., by Derome); *Dickens's Works*, the Edition de Luxe, 30 vols., 1881-82, royal 8vo, £21 (tree cf. gt.); Manning & Bray's *History and Antiquities of Surrey*, 3 vols., folio, 1804-14, £13 (hf. cf.); Dugdale's *Monasticon Anglicanum*, by Caley, Ellis, and Bandinel, 6 vols. in 8, folio, 1846, £13 5s. (hf. bd.); and a copy of the first edition of the Genevan or "Breeches" version of the Bible, printed in 4to at Geneva by Rowland Hall, 1560, £20 10s. (russ., rebacked). A really good and sound copy of this Bible is worth about £50; but, as in the case of all old Bibles, such copies are very difficult to meet with. This had one of the maps

mounted, and several others were supplied from a shorter copy.

On July 7th Messrs. Hodgson sold for £30 an uncut copy in its original wrappers of Charles Lloyd's *Poems on the Death of Priscilla Farmer*, printed at Bristol in 1796. This is mainly interesting on account of the contribution by Charles Lamb, entitled "The Grandam," and to find the work in its original wrappers is certainly very unusual. A copy in that state was sold in November, 1896, for £5, and it was described at the time as one of the two copies known, though others seem to have been discovered since. In February, 1901, a similar example sold for £50, and another on May 6th of the same year for £30. In April, 1902, a copy in the wrappers realised £20 (wormed), and in June, 1904, a similar copy £28. These, of course, may not have been different examples of the same work, but nevertheless a recital of the prices realised at various periods shows the present position, from a marketable point of view, of this very important fragment of English literature. Charles Lloyd was the grandson of Priscilla Farmer, and though his verses are, in themselves, of comparatively little account, Lamb's "beautiful fragment," coupled with the "Sonnet" by Coleridge, which also appears within the covers of this book, invest it with an interest it would be idle to affect to ignore. Up to this point very little need be said of the book-sales of July, but from the 8th of the month to its close an enormous quantity of books was disposed of, including the important libraries of the late Dr. Francis Elgar, consisting of a collection of works on shipping, navigation and the Navy; the late Major-General Sir M. W. E. Gosset, of Westgate House, Dedham; Mr. Thomas Blandford, one of the original members of the Alpine Club; Mr. S. T. Fisher, of Old Queen Street, S.W.; and several miscellaneous collections of very considerable importance.

The sale of July 8th and 9th was not productive of very much out of the ordinary, and it opened in a very casual manner, the Abbotsford edition of Sir Walter Scott's *Waverley Novels*, 12 vols., 8vo, 1842-46, realising as little as £3 10s. (hf. mor. gt.). The edition, good though it is, has gradually fallen away of late years. At one time this set would have realised £10, but later editions seem to have almost entirely supplanted the Abbotsford edition. The Edition de Luxe of *George Meredith's Works*, 32 vols., 8vo, 1896-98, realised £12 10s. (as issued); Piranesi's *Vedute di Roma* and *Views of the Vatican*, original Roman impressions, in 3 vols., folio, made £24 5s., although more than thirty plates were missing; Tanner's *Mirror for Mathematicques*, 1587, 4to, £8 5s. (russ. g.e., some leaves repaired); Glanville's *De Proprietatibus Rerum*, the Osterley Park copy, 1535, folio, £23 10s. (oak bds., slightly wormed); Chapman's *Architectura Navalis Mercatoria*, 1768, oblong folio, £11 5s. (hf. cf., title repaired); and 50 volumes of *Transactions of the Institute of Naval Architects*, with the Index (vols. 1-46), 1860-1908, 4to, £13 10s. (cl.). These were all sold at Sotheby's, as was also on the 13th and 14th a most important collection of illuminated and other manuscripts and rare and valuable old books

derived from a variety of sources. Although the catalogue contained but 350 entries, the amount realised was considerably over £5,500. For reasons frequently explained in this column and elsewhere, it is very little use referring to the prices realised for illuminated manuscripts, works of art of the kind needing most elaborate and lengthy descriptions before they can be properly appreciated. In corroboration of this it may just be mentioned that some thirty illuminated miniatures cut from old service books of the 14th, 15th, and 16th centuries realised sums varying from £2 10s. to £28 each, according to the period and quality of their execution. Mere size, as such, has nothing to do with the value of works of this class, and the same remark applies to illuminated manuscripts in their entirety.

Among the books which can be adequately described, the following realised, at this sale, the prices affixed:—Patrick Gordon's *Historie of Prince Robert, surnamed the Bruce*, 1615, 4to, £20 (mor., g. e., some leaves repaired); Marlowe's *All Ovid's Elegies*, the first edition, printed at Middleburgh, without date (but 1596), £11 15s. (mor. ex.); La Fontaine's *Contes et Nouvelles en Vers*, the Fermiers-Généraux edition, with the *Cas de Conscience*, and *Le Diable de Papefiguière* découvertes, 2 vols., 8vo, 1762, £56 (orig. mor., by Derome); Dorat's *Les Baisers*, 1770, 8vo, £19 (mor. super ex.); Herbert's *The Temple*, 1641, 8vo, bound in morocco by Mary Collet, of Little Gidding, niece of Nicholas Ferrar, to whom George Herbert left the care and editing of the book, £10 5s.; Seymour Haden's *Etudes à l'Eau-Forte*, 25 etchings on China paper, with descriptions by Burty, Paris, 1866, folio, £172 (mor.); *Shakespeare's Fourth Folio*, 1685, £38 (mor. ex., title and several leaves repaired); *George Meredith's Poems*, first edition, with the Slip of Errata (1851), £20 10s. (orig. cl.); an excessively rare production of Machlinia's London press, commencing *Incipit Liber qui Vocatur Speculum Xpistiani*, n. d. (c. 1484), 4to, £129 (cf. short copy); Smeeton's *General Biography*, 22 vols., 1818, 4to, illustrated by the insertion of some 2,200 portraits, many of them mezzotints, £55; Wood's *New England's Prospect*, 1635, 4to, £35 (mor.); Ben Jonson's *Seianus, his Fall*, 1605, a presentation copy, but the signature unfortunately cut through, £62 (new cf.); *A Collection of Early English Plays and Poems* of unusual importance, bound in two volumes, 4to, and in a remarkable state of preservation, £345; *Milton's Poems*, 1st edition, 1645, 8vo, £60 (old cf., some margins cut); Columna's *Hypnerotomachie*, printed at Paris by James Kerver in 1554, £10 (damaged, orig. vell.); and the *Editio principis*, of 1499, £140 (orig. vell., fine copy). It was at this sale that a statuette full-length portrait of Shakespeare, which can be traced from the possession of the Hart family, realised £405; and the mahogany library chair, from Gadshill, in which Charles Dickens was often photographed, £74. From one point of view, and that by no means of limited extent, the collection of plays above named was the most important entry in the catalogue, and to this must be added another collection of plays and pamphlets in a single volume, which realised no less than £415. This comprised some very rare

pieces, such as *Hamlet* (c. 1611), Massinger's *The Virgin Martyr*, 1631, and *The Complaint of Christmas and the Teares of Twelfetyde*, 1631, hitherto only known by the entry in the Stationers' Register. For the present, at any rate, this particular copy must be accounted unique.

At a sale held at Messrs. Puttick & Simpson's about this time, a large paper copy of Carey's *Life in Paris*, 1822, 8vo, realised £13 (mor. ex.), and a number of other books substantial prices, e.g., Harris's *Portraits of the Game and Wild Animals of Southern Africa*, with 30 large coloured plates by Howard, 1840, £12 (hf. mor.); Williamson's *Oriental Field Sports*, 1807, folio, the 40 plates evidently belonging to the edition of 1819, as they all bore that date, £12 5s. (mor.); Catlin's *North American Indian Portfolio*, 1844, 48 coloured plates mounted like drawings, £11 5s. (hf. mor.); Cokayne's *Complete Peerage*, 8 vols., 1887-98, £14 (hf. cf.); Loddiges' *Botanical Cabinet*, on large paper, 20 vols., 8vo, 1817-33, £30 (cf. ex., and hf. mor. not uniform); and several works illustrated by Rowlandson, including *Poetical Sketches of Scarborough*, 1812, 8vo, £6 17s. 6d. (orig. bds., with label); *The English Dance of Death*, 2 vols. in 1, 8vo, 1815-16, £8 5s. (hf. cf.); *The Dance of Life*, 1817, 8vo, £4 5s. (hf. cf.); and *An Academy for Grown Horsemen and The Annals of Horsemanship*, 1809, 8vo, £5 (bds., with label). On the 13th Messrs. Christie, Manson, and Woods sold for £110 the original manuscript of Robert Burns's *Ay Waukin' O*, three verses with chorus twice repeated, all in the poet's handwriting. This MS. is of special interest, as it has not apparently been seen by any of Burns's editors, nor was it hitherto known to whom the poem was addressed. This question is, however, now set at rest, for the MS. was headed "Songs for Miss Craig, with the dutiful regards of Robt. Burns." Miss Craig went to Australia shortly after the poem was written, and it remained in that country until a few years ago.

The library of Dr. Richard Watson, who died in 1816, was sold at Hodgson's on July 15th, and contained, *inter alia*, a number of books on alchemy and chemistry (Dr. Watson was Professor of Chemistry at Cambridge University for some six or seven years) as well as the following:—*The Book of Common Prayer* as proposed for the use of the Protestant Episcopal Church in New York, printed at Philadelphia in 1786, 8vo, £16 (contemp. mor.); the *Biblia Sacra Polyglotta*, 5 vols., folio, 1514-17, known as the "Complutensian" Polyglot from the circumstance of its having been printed at Complutum (i.e., Alcalá), £79 (cf., some leaves repaired); and the *Biblia Sacra Græca*, printed at Venice in 1518, the first published edition of the Greek Septuagint, £23 (cf.). The sale of Dr. Watson's library occupied one day, and on the next several other important works were disposed of, two being particularly noticeable by reason of their excellent condition. These were Apperley's *Life of a Sportsman*, 1st edition, 1842, £21 (orig. red cl.), and the same author's *Life of John Mytton*, 3rd edition, 1851, £10 10s. (orig. green cl.). The first-named work would have realised much more had it been in blue cloth instead of in red, as the earliest issues only were bound in blue.

In the Sale Room

The Library of the late Major-General Sir M. W. E. Gosset, sold at Sotheby's on the 19th of July, contained a number of books of very considerable interest, the most noticeable being a set, from the commencement in 1792 until 1870, of *The Sporting Magazine* in 156 volumes, all except the last fifty, which were in the unopened parts as issued, being uniformly bound in crimson calf and entirely uncut. This set, probably the finest ever offered for sale, realised the large sum of £500. Two subscriber's copies of Lord Lilford's *Coloured Figures of the Birds of the British Islands*, 7 vols., 8vo, 1885-97, sold for £49 and £51 respectively, the former being in half morocco, g.e., and the latter in half morocco extra. A sum of £50 was obtained for Gould's *Birds of Great Britain*, 5 vols., folio 1873 (mor. ex.); £20 for *The Annals of Sporting and Fancy Gazette*, 13 vols. (the number for June, 1828, missing, as is generally the case), 1822-28, 8vo (hf. cf. gt., with all faults); £30 10s. for *Les Œuvres Complètes de Voltaire*, 70 vols., 8vo, 1785-9 (contemp. mor.); and £62 10s. for Reichenbach's *Icones Floræ Germanicæ et Helveticæ*, vols. 1 to 24 bound in 19, 1834-1909 (hf. cf., 2 vols. in parts as issued). The catalogue of this Library contained 315 lots and the total sum realised was £1,366, this disclosing a very good average. The miscellaneous sale of the 27th July, also held at Sotheby's, was equally important, if not more so. The very rare first edition of *George Meredith's Poems* (1851), with the slip of errata, and having inserted an autograph letter of the author, sold for £21 10s. (orig. cl.); King Henry VIII.'s *Primer in Englishe*, printed by Grafton in 1545, sm. 4to, £58 (unbd., some margins frayed); Hubbard's *Narrative of the Troubles with the Indians in New England*, with the original Boston map, 1677, 4to, and having also in the same volume *The Happiness of a People in the Wisdome of their Rulers Directing*, 1676, £150 (orig. cf., map slightly torn); Audubon's *Birds of America*, 4 vols., large folio, 1827-38, with 435 fine coloured plates, £380 (hf. mor., t.e.g.); the first edition of Isaac Watts's *Hymns and Spiritual Songs*, 1707, 8vo, £29 (mor. g.e.), and a copy of the Genevan or "Breeches" version of the Bible, printed by Barker in 1599, 4to, £230. This Bible is very often met with, as some 60,000 copies are said to have been printed, and ordinarily it is not worth more than about £2. This particular copy, however, was in a remarkable needlework binding of the Elizabethan period, wrought by Anne Cornwallis, in the finest possible state of preservation. It was the binding, and not the book, which realised the large sum named.

As very often happens at the close of the season, such a mass of books was thrown on the market that it is quite impossible to deal with even the best in this column. In due course they will all be reported in *Auction Sale Prices*, and to that record the reader is referred for any detailed information he may stand in need of. The result of the season's book-sales, viewed in a broad and comprehensive way, has not been wholly

satisfactory. Many very important volumes have changed hands, as is always the case; but the general tendency has been towards lower prices for those of an ordinary character, it being true of this season as of the last, that a large and important library might be formed at much less cost than would have been possible ten or a dozen years ago, provided the collector is content to leave what may, without offence, be called "fashionable books" to those who are able and willing to pay for them. This will be made clear in the next article, which will give the usual summary of the season's activities, compiled with an endeavour to show the reason why some books command prices which are not infrequently described as extortionate, while others, often of much greater utility, and far more interesting from every point of view except one, are comparatively neglected, or in some cases almost wholly ignored. The auction season, to be hereafter quoted as that of 1908-9, opened on the 6th of October last year, and concluded with the last days of July of this. Its fortunes have been followed from month to month in this column, and all that now remains to be done is to submit a general summary drawn up in such a way as to give a bird's-eye view of the situation as a whole.

ONLY one sale of engravings of importance was held in London during July, that being the dispersal at Christie's on the 20th, which consisted almost entirely of engravings of the Miscellaneous Early English school. The honours of the day rested with J. R. Smith, two of whose prints, *Delia in Town* and *Delia in the Country*, after Morland, both printed in colours, realised £152 5s.; and two others, *Rustic Amusement* and *Rustic Employment*, after the same, going for £105. There must also be mentioned a fine proof of *Le Baiser Envoyé*, by C. Turner, after Greuze, which made £115 10s.; and proof before any letters of *La Surprise*, by Dubuffe, after Lawrence, for which £54 12s. was given.

An extensive collection of Italian majolica was sold at Christie's on the 8th, a number of notable prices being obtained. A large oval Urbino dish, 25 in. by 20 in., realised £609; and two others made £241 10s. and £220 10s. In the same sale a set of ten Chippendale chairs, carved with foliage and scrolls, realised £924.

The sale at Christie's on the 15th was chiefly notable for a pair of old Chinese porcelain beakers, enamelled with flowers in famille verte and aubergine on a black ground, which realised £2,730; and two oblong panels of Brussels tapestry, for which £630 was given.

At the same rooms on the 6th a gold cross for the Peninsular War with six clasps, and a large gold medal to general officers for the Peninsular War, both presented to the late General Lord Hill, realised £399 and £241 10s. respectively; while at Glendining's rooms on the 21st a Distinguished Service Order realised £21.

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Books.—"The Spectator," 11th Edit., 1733.—A1,318 (Auckland, N.Z.).—This edition of *The Spectator* is not worth more than 10s. There is no demand for old biblical illustrations.

"In Primum Librum Mose Enarrationes," 1564.—A1,131 (Stavanger).—Your old commentary is worth under 10s.

Bunyan's "Holy War."—A1,178 (Wellington).—If your copy has the portrait by White, it is worth about £5 or £6. A defective copy, however, wanting the frontispiece, was recently sold by auction for £2.

Bible, 1808.—A1,355 (Bishop Auckland).—Your Bible is too late in date to have any collectors' value.

"**Books of Music.**"—A1,303 (Brandon).—These volumes of old music are worth quite a few shillings.

"**The Times,**" 1805.—A1,304 (Exeter).—Your old copy of *The Times* is worth only 2s. or 3s. There have been numerous reprints.

"**The Secrete Museum at Naples.**"—A1,296 (Marylebone Road, N.W.).—The value of this book is about £5.

"**Stanley Memoirs,**" 1767.—A1,290 (Hounslow).—This work is not in demand, and its value does not exceed 10s.

Coins and Medals.—Bank Dollar of 1804.—A1,167 (Penistone).—This George III. Bank of England dollar is quite common, and only if it is in good condition is it worth 6s. Copper pennies and halfpennies of 1853 are of no value unless in mint condition, and then only a few pence.

George IV. Crown, 1820.—A1,314 (Nantymock).—If the five-shilling-piece is in mint condition it is worth 10s. or 12s., but otherwise it has only value as current money.

Engravings.—George IV., by William Finden, after Sir Thomas Lawrence.—A1,118 (Manchester).—This mezzotint is probably worth about £30, but it should be submitted for inspection, as the state is important.

Engravings by Henry Meyer, after A. E. Chalon.—A1,073 (Bury St. Edmunds).—About 15s. is the outside value of the two engravings you describe.

Engravings after Hogarth.—A996 (Sidcup).—Your two engravings after Hogarth are worth, at the outside, about 5s. each.

Bartolozzi Prints.—A1,094 (Redcliffe Square).—We cannot quite identify your prints from the description, especially as you do not give the name of the painter. They appear, however, to belong to a class where the value would not exceed 30s. or £2 apiece.

The Duke of Buccleuch, by Thomas Lupton, after J. Watson Gordon.—A1,145 (Ilkley).—This engraving of the *Duke of Buccleuch* sells for about 12s. 6d.

"**The Politicians**" and "**The Rent Day,**" after Sir David Wilkie.—A1,149 (Nottingham).—These prints were never published in colours. Fine proofs in black are worth only 15s. each, and as yours have been spoilt by being coloured, they are not worth more than about 7s. 6d. each.

Landscapes after George Smith.—A1,199 (Huntingdon).—Your two prints are worth about 17s. 6d. each.

The Twin Sisters, by J. Thomson, after J. Hayter.—A1,246 (Widnes).—This is not a print of any great commercial value.

"**Setting out to the Fair**" and "**The Fairings,**" by F. Eginton, after F. Wheatley.—A1,240 (Wakefield).—The value of the prints depends upon their condition. If they are good impressions in black, the pair should be worth £5 or £6, and if a fine pair in colours, perhaps about £20.

Furniture.—Method of Curing Worms in Wood.—A1,109 (Bedford Park).—There is no sure method of eradicating worm from wood furniture. Many furniture shops sell a preparation which proves efficacious in a number of cases, or a good plan is to try injecting oil or turpentine. An amateur, however, would be well advised to send valuable pieces to a skilled man rather than to attempt the task alone.

Objets d'Art.—Napoleon Relics.—A1,098 (Meran).—It is necessary to prove satisfactorily the authenticity of the decorations if they are to have a special value as relics of Napoleon, and this would probably prove an easier matter in your country than here. In the ordinary way these decorations have little sale over here, and the average market value, apart from any special historic interest, is about £1 each.

Papier-Maché Snuff-Box.—A1,336 (Boscombe).—The painting on your snuff-box is very unlikely to be an original by the artist. Such snuff-boxes, with copies of well-known pictures on the lids, are common, and worth about 25s. to 30s. each. A correspondence regarding the original picture of *The Proposal*, by G. H. Harlow, is now proceeding in our "Notes and Queries" columns.

Metal Tea Caddy.—A1,250 (Plymouth).—The mark you send affords no clue to the date of your metal tea caddy. We could judge if the object were sent up for inspection.

Pottery and Porcelain.—Black Jasper Ware Cream Jug.—A1,362 (Redcar).—This jug may be nineteenth-century Wedgwood. Many pieces, made at the Etruria factory during the last fifty or sixty years, have numbers or letters to indicate various patterns. It is impossible to form any opinion regarding your glass jug from the mark, as there are no records. We should be glad to inspect the jug. Your coin is a penny-piece of William III., but unless it is in very fine condition, it is worth only a few pence.

Watch.—Brequet, Paris, 1780.—A1,258 (Acock's Green).—Watches by this maker are much esteemed by collectors and judging by the photograph, your specimen is probably worth about £25.

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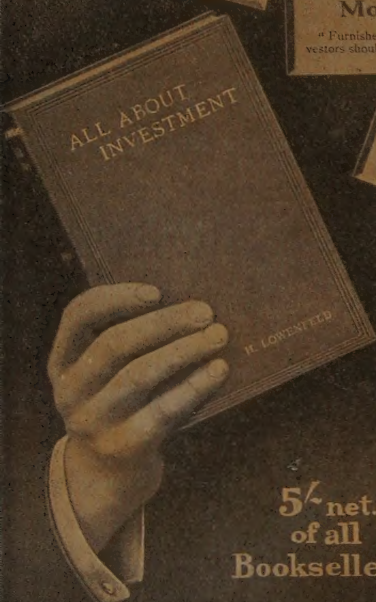
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a father, common-sense as a mother, and
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(Page 249)

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